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The Journal of Rajasthan Association for Studies in English is an Annual Journal devoted to scholarly and authoritative opinion on broad cultural issues, focusing on the centrality of human concerns as evidenced in language, literature, art, cinema and translation. **Manuscripts are welcome.** They should conform to MLA Handbook VII Edition in all matters of form.

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Editorial

Translation in its many forms has become a fundamental requirement for living in a globalized world. The term 'translation' and the field of translation studies, today extends far beyond the linguistic realm to cultural transmission across ethnic, religious and generational boundaries and also to the reconfiguration of cultural material as it moves from one medium to another and particularly from analogue to digital forms. Adaptation of a literary work to celluloid creates a new mode of trans-cultural, trans-generic shape shifting and also exploring and evolving a comparativis point of view, transferring meaning from one semiotic system into another.

A plethora of issues concerning translation that could engage the attention of academics led to the idea of holding the International Conference on “Evolving Facets of Translation. Comparative Perspectives, Adaptation and Popular Culture” at Central University of Rajasthan under the aegis of Rajasthan Association for Studies in English. With so many current conflicts and the constant flow on an unprecedented scale of people moving from homelands to other parts of the world, there has never been a greater need for translation as a means of engaging with difference and enabling intercultural understanding in a postnational and unprecedentedly fluid world. This number of the journal which is an outcome of the papers presented in the conference is a rich collection of well researched papers on the theme, catering to different genres and deliberating on the varied facets of translation from different perspectives.

Theoretical exposition on translation has always intrigued academicians and is also the subject of several papers of the volume. Dwelling on how translation creates knowledge and promotes power, the article by Dr Bir Singh explores different theories and some seminal texts. Dr Bhumika Sharma takes the argument further examining it in the postmodernist era as an art, blending textual and extra textual in the present world of mass media and technological intervention. While Dr Seema Choudhary examines the potential of translation as theory and praxis, Seema Daggar talks of its validity in history, culture and politics.

Several papers deal with translated texts as the resourceful means of exploring regional issues as Dr Richa has delineated *Samskara*, as a journey towards progress while Dr Rashmi Bhatnagar has brought the Rajasthani stories in the mainstream. *Chemmeen* by Thakazhi Sivasankara Pillai has been taken as an example by Aparna Ajith of creation of world literature through translation. Similarly Balveer has highlighted Vijaydan Detha's translated works and Anita Goswami has taken Mahasweta Devi's translated stories as the content for new learning. *Surajka Satwa Ghoda*, is another

text which has been translated and Dr Sonika Gurjar has taken into consideration the unique experiment made by Dharamvir Bharati.

The nuances of translation, transcription and folklore have been thoroughly researched across culture and are very intricately dealt by Dr Devrat in his paper, focussing on *Ramayana*, *Ramcharitman as* and *Ramlila*. Another epic *Mahabharata* has been examined as a source material of translation and Dr Saroj Thakur and Aushima Thakur have raised some very relevant questions in their paper. The other forms of adaptation also feature in the papers selected. Dr. Anita Bhela has dwelt on adaptation of Shakespeare into films and thus bringing him to the masses while Dr Swati Dhanwani has brought to fore adaptation of children's literature into films and the sense of wonder that the world of fantasy creates on celluloid. Similarly Dr Ritu Sen has focussed on *Emmathe* text, being transcreated into films across boundaries, rendering new meaning and bridging cultural differences. The myths, fairy tales and gender issues are recreated by Angela Carter and Dr Ritu Pareek has brought alive the use of fairy tales for foregrounding gender issues and questioning patriarchy.

Dr Sanjay Arora and Shashi Kala go on to analyse the role of language, performance and translation with special reference to *Andhayug* while Dr Rekha Tiwari has taken *Ghasiram Kotwal* as a study of power, politics and revenge being translated in various languages and forms. Some other papers focus on poetry as the medium to create a vision of sustainable development. Dr Devendra Rankawat has taken this stance giving a comparativist understanding of Western and Indian poets. Dr K S Kang has himself undertaken the task of translation of a Punjabi poet Bhupendra Singh to understand the nuances of his work and Dr Subhashis Kundu has created a Nerudian world through Pablo's poetry.

Dr Rukhsana Saiffee has examined the translation problems faced in the selected language pair, English-Urdu and Dr Usha Kanoongo has very specifically dealt with linguistic structure and socio linguistic functions of transliteration in instant messaging as evident in the contemporary *Romanagari* prevalent in India. Thus, several genres of literature have been examined enabling the reader to get a holistic understanding and I am sure the volume would make an interesting and profitable reading.

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24th October, 2016

Rajasthan Association for Studies in English

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Shakespeare and Popular Culture: The Indian Context

Anita Bhela

What do we mean when we use the term “popular culture”? How do we define it and how has it been generally defined? The general tendency is to define it by making a distinction between 'high' or élite culture and 'low' or popular culture. Lanier states that popular culture is generally seen as “aesthetically unsophisticated, disposable, immediately accessible and therefore shallow”, whereas 'high' or proper culture is considered “aesthetically refined, timeless, complex and intellectually stimulating” (3). This distinction between elite and mass culture not only creates a hierarchical concept of culture but also implies that “the twain never shall meet”. Has this distinction always existed or has it changed over time? In my view, the cultural space has become restricted, narrowly confined and more demarcated than it had been and Shakespeare is the perfect case in point. Today, Shakespeare is generally considered 'highbrow' and any deviations from the canonical are frowned upon. Different Shakespeares may be located in India and the various cultures of Asia. The first Shakespeare is the one that was transplanted from England and brought in Asia as a British imperial project and which may be classified as canonical, elite or high culture. Throughout the 19th century many proscenium theatres were built in the major cities of India. These English language theatres were initially closed to Indian audiences. However, with the introduction of the British educational policy and the introduction of the teaching of English in the missionary schools, many educated Indians, especially Bengalis, not only started reading 'the real' Shakespeare but also started acting in the plays. Brandon cites one famous incident. One Bhaskar Charan Adhya played Othello with an otherwise all-English cast and one newspaper referred to him as 'a real unpainted nigger Othello'. Although Brandon sees it as a blatant racial comment he also states

that by playing Othello Adhya not only became Othello but also English (22).

Subsequently many Indian dramatists Tagore, Girish Chander Ghosh, acknowledged Shakespeare as the new dramatic model. This was followed by canonical translations of Shakespeare's plays into different regional languages - Marathi, Bengali, Hindi, and others with the aim to recreate the 'real' Shakespeare in the vernacular. This was followed by canonical performances where the otherness or foreignness of the Shakespearean characters was emphasized.

The canonical Shakespeare was followed by the indigenous Shakespeare assimilated into indigenous theatrical forms. This may be termed the localized popular Shakespeare. This localized popular Shakespeare has not received due respect by critics and scholars who belong to the 'small educated elite' because the "popular performers are from the lower and less educated classes in society". Poonam Trivedi feels that Shakespeare's plays presented in myriads of forms in India have not received due critical attention (31). She attributes this neglect to Macaulay's educational policy which she says being both imperial and pedagogical brought about a schism, which she believes still exists, between "the English educated elite and the vernacular speaking masses" (15). She believes it also contributed to developing two exclusive streams in the reception of Shakespeare as well. It contributed to the "formation of an academic literary Shakespeare led by what she terms anglicized Indians and a popular Shakespeare on stage transformed and transmuted in translation" (15).

Surprisingly, India is not the only place where Shakespeare moved from being popular to highbrow. It happened in England, in the bards own nation, and in America as well. Levine while tracing the performance and reception/acceptance history of Shakespeare in 19th and 20th century America speaks of the intensive familiarity of 19th century audiences with Shakespeare as a result of which "everywhere in the nation burlesque and parodies of Shakespeare constituted a prominent form of entertainment" (34). He tells us that "*Hamlet* was a favourite target....audiences roared at the sight of

Hamlet dressed in fur cap and collar, snowshoes and mittens... they heard him recite his lines in black dialect and sing his most famous soliloquy “to be or not to be” to the tune of three blind mice (35). He also gives an instance of a New York production in which “a stuttering, lisping Othello danced while Desdemona played the banjo (35). The interesting thing to be noted about this production was that the parts were played by actors of high rank. Levine states that the century boasts of innumerable such parodies with titles such as *Julius Sneezer*, *Roamy-E-Owe* and *Julie-Ate* and *Desdemonum*. Levine sees the 19th century American penchant for parodying Shakespeare a proof that Shakespeare had become an integral part of American culture. Only that with which an audience is familiar and well-acquainted can be parodied and only those who knew Shakespeare well could find funny the minstrel's lines: When was Desdemona like a ship? /When she was Moored (Levine 36). These performances did not take place in large and grand proscenium theatres of large cities rather the plays were performed anywhere where makeshift stages could be made: “in halls, in saloons, in churches of small towns, even mining camps, wherever there was an audience for the theatre, there Shakespeare's plays were performed prominently and frequently” (40). Shakespeare was performed not merely alongside popular entertainment as an elite supplement to it; Shakespeare was performed as an integral part of it. In fact Shakespeare was popular culture in 19th century America. However, there was a paradigm shift in the way Shakespeare was received in 20th century America. In 20th century America Shakespeare became a possession of the educated sections of society who “were to swallow him not for their entertainment but for their education, as respite from - not as a normal part of –their usual cultural diet” (47). Columnist Gerald Nachman wrote in 1979 that Shakespeare became theatrical spinach in schools: “He's good for you. If you digest enough of his plays, you'll grow up big and strong intellectually like teacher” (Levine 47). Thus the popular culture icon was transformed into the canonical 'highbrow' Shakespeare who was to provide education not entertainment. Here entered the distinction - this division implied the erroneous assumption that that which provides entertainment cannot be high culture.

Scholars, who only approve of the canonical Shakespeare, forget that Shakespeare in his own time was an extremely popular Elizabethan playwright and a commercial success. Shakespeare's companies *Lord Chamberlain's Men* and later *King's Men* enjoyed aristocratic patronage. Shakespeare's companies performed at the courts of Queen Elizabeth I and King James I. The audience of Shakespeare's plays comprised almost the whole of London society; it's wealthy as well its poor working class. Other forms of entertainment enjoyed by all classes of society were cock-fighting and bear-baiting. Theatres were so popular in Shakespeare's time that in "1591, London theatres were banned from performing on Thursdays because 'the players do recite their plays to the hurt of bear-baiting, maintained for Her Majesty's pleasure'" (*shakespearesglobe*). Shakespeare's plays were never meant for a select audience; his audience constituted of mixed crowds of the groundlings and high society. In Shakespeare's own time for his own plays there existed no schism between popular and highbrow or intellectual culture:

One visitor, in 1617, described the crowd around the stage as 'a gang of porters and carters'. Others talked of servants and apprentices spending all their spare time there. But wealthier people were in the audience too. In 1607, the Venetian ambassador bought all the most expensive seats for a performance of Shakespeare's *Pericles*. Even royalty loved watching a play. (*shakespearesglobe*)

In the Indian context distinction between high and low culture is highly questionable. No distinction on the grounds of levels of culture is made. An integral part of the popular culture which includes the wealthy as well as the working classes, the learned and not so learned, are the two epics the *Ramayana* and the *Mahabharata*. These epics are enjoyed by all classes of people and the philosophy contained in them is understood by the literate as well as the illiterate. Here again guided by a western understanding of culture and education we tend to ignore the oral rich story telling traditions of India and classify the illiterate as uneducated and the literate as educated. However, we need to be careful, for in India and other societies that have rich oral and dramatic story telling traditions as also the custom of delivering discourses to assembled audiences

by learned men, we need not associate illiteracy with lack of knowledge, wisdom or understanding. The meaning of the word illiterate should only be confined to the inability to read and write and not used in a pejorative sense. In India, culture is not confined to a particular educated class or the wealthy. A vibrant tradition of storytelling in myriads of ways has made even the illiterate of India wise and learned. Indians imbibe the wisdom embedded in these popular philosophical stories. It is therefore surprising that Utpal Dutt in 1951 produced English Shakespeare plays with Bengali actors for Bengali audiences and at the same time wondered what relevance they could have for Indian culture. Later, in order to have a wider audience, he performed a Bengali translation of Shakespeare's *Macbeth* in the open air in the *jatra* style of acting. The play created the effects of thunder and lightning and used high sounding language. The audience for this play was generally illiterate and Dutt marvelled at their instinctive understanding of Macbeth's impulses and vacillations. Dutt's surprise is a reflection of the general error of judgement about the nature of the Indian illiterate audience. This narrow approach is again derived from making a distinction between high and low culture. This kind of distinction does not exist in India and never has. The idea of classical versus popular is actually imported from the west. Also, popular culture/entertainment and intellectual culture have always co-existed in a united form in India; they are not considered disparate entities. Thus, Dutt underestimated the capacity of his audience to appreciate and understand profound ideas expressed in Shakespeare. Another mistaken notion is that the erroneously called 'less cultured audience' enjoy only sensationalism, violence or vulgarity and fail to understand the subtle moral and ethical nuances within the play. These subtleties, the proponents of this view believe can only be understood by the so called 'more intellectually cultural elite'. An audience that can understand and appreciate the subtleties, and moral and ethical dilemmas present in the epics and the stories from the *Puranas*, could certainly understand and appreciate Shakespeare for his finer points.

In the Indian context, Shakespeare first became known to the general public through the adaptation of Shakespeare's plays to various popular theatrical forms - *Kathkali*, *Nautanki*, *Yakshgyan* etc. This

should not come as a surprise to Indians. This transcreation from one medium to another is natural to the Indian mind and is an integral part of the rich traditions of India. In India, there is a natural tendency for narratives to get adapted into various forms. There is no medium into which the epic stories the *Ramayana* and the *Mahabharata* have not been transcreated. We find them in paintings, in scrolls, in cloth, in sculpture, in pottery, in wood, in bronze and in brass work. The stories from the *Ramayana* and the *Mahabharata* have also been recreated in thousands of local theatrical forms. To the Indian mind the text is sacred but not sacrosanct. There exist many versions of the *Ramayana* in the different regions of India and there also exist many local *Ramayana* stories, at times, very different from the main one. In one existing story Sita and Rama are presented as siblings while in another Sita runs away with Laxman. However, there are no quarrels about which *Ramayana* is to be considered the standard; all versions flourish side by side in harmony. Traditional theatrical forms in India are not static but vibrant; they constantly evolve and adapt themselves to the changing social and cultural traditions. India, as mentioned, has a rich tradition of transferring an oral/written text into myriad art forms. The story is presented in painting, sculpture, stone carving, wood-work, weaving, music, dance and puppetry. The creative imagination is at work in all the branches of art practised not by a cultural elite but the common man who is culturally elite.

Shakespeare has assumed various guises in India. In the modern world, cinema is one of the popular modes of entertainment and now a new popular cinematic Shakespeare has appeared. The new Shakespeare may be identified as the intercultural Shakespeare, where “people do not read Shakespeare for new meanings but write new meanings into Shakespeare”. The Hindi film adaptations of Shakespeare's plays illustrate this well. The major contributor in this field has been Vishal Bharadwaj with his successful adaptations of three of Shakespeare's famous tragedies - *Macbeth*, *Othello* and *Hamlet*. Vishal's contribution in popularising Shakespeare in India has been tremendous. He has brought the highbrow Shakespeare of the English speaking public school educated learned intellectuals to

the masses, both literate and illiterate. Vishal has made Shakespeare popular culture and brought him from the classrooms to the masses. Walt Whitman in *Democratic Vistas* warns that the word 'culture' and what it has come to represent in our own time "refinement and delicatessen... threatens to eat us up, like a cancer". Vishal has shown that art can enjoy high cultural status and mass popularity as well. He has succeeded in bringing Shakespeare from the private to the public sphere. Indian audiences are tuned to happy endings and so for Bharadwaj to select narratives which end in tragedy was a bold step to take.

Vishal's movies, especially, *Omkaara* and *Haider* have been acclaimed by the general public and won awards in various categories. *Haider* in the opening three days earned 194 million, a reflection on its popularity. *Omkaara* received awards for best actor; best supporting actor; best lyrics; best music etc. and *Haider* was the winner of the People's Choice Award at the Rome Film Festival and five National Film Awards: best male playback singer, best dialogue, best choreography, best costume design, and best music direction. Vishal Bharadwaj through his films *Maqbool*, *Omkaara* and *Haider* has brought things full circle. The Shakespeare that first came to India as culture for the elite has now become popular culture as it was in Shakespeare's time. Shakespeare in India is now the common shared property of everyman.

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Chemmeen: Translatability across Cultural and Linguistic Divides

Aparna Ajith

The etymology of the word “translation” suggests that meaning is picked up bodily from one culture, transported across a frontier, expresses it across the chasm which separates a language from the other and deposited unaltered on the other side. The main challenge faced by the translators is how far they are able to convey the same meaning without causing any damage to the subtle linguistic nuances and cultural flavor to a target language. Edward Sapir has rightly said that different languages represent different world views, that it is not simply a question of rephrasing when one moves into another language. Susan Basnett and Andrew Lefevre hold the view that translation as an activity is always doubly contextualized since text has a position in two cultures. The paper will begin by evaluating the Sahitya Academy award winning novel *Chemmeen* of the Jnanpith winner and Malayalam literary stalwart Thakazhi Sivasankara Pillai with a kaleidoscopic view of translation modes comprising word for word, literal, faithful, semantic, adaptive, free, communicative and idiomatic. The romantic tragic comedy novel that portrays the diatribe and the lives of the fishermen folk entails the usage of colloquialism, riddles, folk elements and myths as the benchmark. The intended study likes to throw light upon the role of translation in the field of comparative literature and how it enables us to “read between the lines”. Albeit the medium of expression remains same in translation, it undergoes a tremendous change vis- a -vis contexts when there arises the need of precision, elaboration, addition of facts for the clarity of facts, etc. in a target language from the source language.

Thakazhi is widely recognized as the writer who gave voice to the peasant life of Travancore. He was influenced by the Marxian ideology and Freudian theory and actively participated in the Writer's

Movement and the literary circle led by Kesari Balakrishnapillai. He entered into the Malayalam literary field shocking the refined attitude of the elite class. He announced to the outer world of India that there exists such a language known as Malayalam and its literature. Along with him, P. Keshava Dev, Vaikom Muhammed Basheer, S.K. Pottekkat and P.C. Kuttikrishnan constituted the pentagon that created the mighty verbal edifice which is known as the Renaissance novel in Malayalam. Like William Faulkner's "Yoknapatawpha" or R.K. Narayan's "Malgudi", Kuttanad is the locale of Thakazhi and thirty six of his novels are centered on Kuttanad and its contingency. Being a member of agrarian family, it aroused his spirit to know the life of farmers and depict as it is in raw form with flesh and blood characters. He belongs to the Thakazhi village of Kuttanad Thaluk and his domain is the complex world comprising the miseries and hardships of the coolie workers, scavengers, and middle class multitudes of the region of Kuttanad. It is an amazing geographical region on the banks of river Pamba manifesting the natural beauty of Kerala.

Languages develop over time and words accrue significance. Writers and storytellers bring phrases and new ways of seeing into language and into the minds of people who use that language." Though *Chemmeen* is not the masterpiece of Thakazhi, it bears a stamp of its own because of the usage and heart touching verbatim of the fishermen folk. The language used is not the original Malayalam and is not even familiar to the Malayali community. The artistic blend of the myth and folk elements and above all its structural simplicity makes the novel transcend all cultural realms. The country had so much of diversity that it was necessary to emphasize the unity in spite of the diversity. The linguistic and cultural divides among the people were downplayed and there were institutional endeavours to promote unity through translations. The Sahitya Akademy and its Journal Indian Literature with its slogan of 'Indian literature is one though written in many languages', was one such. It had the Adan Pradan scheme under which numerous Indian language works were translated into other Indian languages. In addition to this, UNESCO project of translation encouraged translation into English. Some of the works translated included *Chemmeen* along with Bibhutibhusan

Bandhopadhyay's Bengali novel *Pather Panchali*, Shridhar Pendse's Marathi novel, *Wild Bapu of Garambi*, Premchand's Hindi novel *Godan*. The film *Chemmeen* directed by Ramu Kariat, needless to say, firmly delivers and has subsequently gained a cult status in the history of Malayalam cinema besides being the film that put Malayalam cinema on the National map as it was the first South Indian film to win the coveted President's Gold Medal for Best film. Malayalam celluloid has never looked back since. It is a common statement that translation is a shadow of the original and matches it exactly. According to Octavio Paz "no text can be completely original because language itself in its very essence is already a translation". When a shadow can differ from the object depending on the intensity and angle of light falling on it, the translation can also differ depending on the translator and his/her interpretation of it. Let's have an analysis of *Chemmeen* based on these aspects and how it transcends all manmade barriers of culture, region, language and culture.

Chemmeen narrates the story of star-crossed lovers set in the backdrop of a fishing hamlet in Kerala's Alappuzha district. The theme of the novel is a myth among the fisherman communities along the coastal Kerala state in the Southern India. The myth is about chastity. If the married fisher woman was infidel when her husband was in the sea, the sea Goddess (Kadalamma literally means Mother Sea) the Goddess would consume him. The women on seashore must be uncontaminated and uncorrupted to assure the protection of their men on Kadalamma's dangerous waters. *Chemmeen* expresses the aspirations, struggle and grief in the lives of the fisherman of Kerala. The novel mentions of the traditions of the fishing village stressing the fact that when we are adhered to certain traditions and customs, peace as well as harmony status quo is maintained. When these traditional laws are overstepped and breached, there occurs harmony and discourse. The novel validates this by depicting the tragedy that has happened to the characters who transgressed these steps. The language used is not even familiar to the ordinary Malayalam speakers. Anita Nair, an acclaimed English novelist and translator of *Chemmeen* opined "Like many Malayalees, I too saw only the movie

based on the novel and not read the book. It was a great challenge for me as a translator to understand the dialect spoken by characters in it. I always tried to think from the point of view of the author when translating the work. It was also a challenging task to retain the beauty of the language and ideas conveyed by Thakazhi in the original text". Hailing from the northern part of Kerala, she found very hard to comprehend the fisherman dialect spoken with the blend of colloquial usages spoken in south Kerala. As far as the translator is concerned, it is a linguistic nightmare because the characters speak the colloquial idiom of a particular locale for which translation is very tough.

Anita Nair edited many portions from the original text to cater to the foreign readers as it is too colloquial to be captured in a foreign tongue. Despite the apparent untranslatability, there are certain factors that are extrinsic to the language of the novel taken into consideration which can root out all the problems related to the source and target language. The word for word translation is very difficult as we cannot trace apt words in English for many colloquial words. Communicative and faithful translation methods are widely used here. The very opening sentence of the novel is translated in such a way that we are able to grasp the sense in an acceptable and comprehensive manner.

*"That father of mine talks of buying a boat and nets".
'What a lucky girl you are, Karuthamma!'*

Karuthamma- Pareekutty relationship is very much a love story like Laila- Majnu, Heer- Ranjha of the east and Romeo – Juliet of the West. The story of the star- crossed lovers that ends in death is very familiar irrespective of cultural disparities. Patrick Colm Hogan underscores this point in his study by saying that every tradition tells tales of conflict in two areas- love and political power. He points out "perhaps the most cross- culturally widespread version of the love plot is a particular variation on the comic love story. This variation, "romantic tragic- comedy", in effect includes the tragic love story, where the lovers are separated, typically by death, often with a suggestion of literal or metaphorical reunion after death". These 'prototypical narratives' that appeal to our emotions have the capability

to transcend cultural fissures. Chemmeen comes under this category. Here the myth is woven with elements of the folktale. In typical folk tale fashion, it is Karuthamma's mother Chakki who reiterates Kadamma's contradictory qualities:

“Do you know why sea goes dark sometimes? Chakki narrates the story to her daughter evoking mythical impression saying “there is gold in the sea child, gold”.

There are times and instances where translation fails to articulate the real sense of the source language.

“Chakki continued, 'In this vast sea, there is much to fear, my daughter, my magale. All of which determines whether a man who goes out to sea will return. All the only thing we can do as women is keep them safe with true minds and bodies. Otherwise, they and their will be swallowed up by the undertow. The life of the man who goes out to sea rests in the hands of his woman on the shore”.

“Chakki imparted a great truth to her daughter then. 'virtue is the most important thing, my daughter. Purity of the body and mind! A fisherman's wealth is his fisherwoman's virtue”.

“Magale, you shouldn't be the reason why this shore turns barren or be the reason why the mouths of its people are filled with mud!”

Here Anita Nair has made use of the word 'magale' instead of daughter in the translation. Albeit the word is daughter is apt, the usage of 'magale' conveys the intensity of Chakki's concern for her daughter Karuthamma in a very serious matter. The instance given below carries the anticipation and apprehensions of the writer as well as the readers when Karuthamma bids farewell to her sea shore as her father has given her hand to a sturdy and workaholic man Palani.

Grinding his teeth, Chembankunju roared, 'she isn't my daughter!’

A sobbing Panchami called out, 'chechi'.

Nallapennu and Kalikunju stayed with Chakki.

Karuthamma walked into her future. Who knew what it would be like? Had she really escaped danger and temptation?

No one prayed for her.

And so Karuthamma left her familiar shores.

Would that song echo on that shore again? Who knows? But there wouldn't be anyone to hear it"

Translation studies have become the need of the hour and its development will take place as programmes in world literature expand and the vital role of translation in the propagation of world literature will continue to be highlighted. Translation into English can certainly foster the growth of a holistic view of Indian literature and the techniques in Chemmeen surmount all cultural, linguistic and national disparities. According to Walter Benjamin, "the mark of the translatability of a text is its ability to be 'identical with truth and dogma, where it is supposed to be the 'true language' in all its literalness and without the mediation of meaning'. The use of pure language has made this a translator friendly novel. The golden beaches, the swaying green palms, and in the background the rich and poignant serenity of the enigmatic ocean offer a symbolically lush landscape to the agonies and ecstasies of the romantic hearts on the shore. Hence it can be concluded without giving space for any kind of suspicion that Chemmeen is reverberating in alien shores too and not lost in translation. Hence no age and no custom can stale the infinite variety of this renowned novel.

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Sociolinguistic Functions of Roman-Romanagari Code-switching in WhatsApp Instant Messaging

Usha Kanoongo

The term 'Romanagari' refers to a Hindi text written or typed in the Roman script instead of the standard Devanagari script. For example, 'Aap kaise hain?' is Hindi for 'how are you?', but written in the English script. A portmanteau of the words Roman and Devanagari, Romanagari is the informally acquired transliteration notation which involves mapping Hindi phonology to Roman alphabetic representations. Romanized transliteration is widely used in internet communication and global commerce in many languages in the form of Romanagari- Romanized Hindi, Greeklsh – Romanized Greek, Aralish – Romanized Arabic (Rao *et al*, 2013). Romanagari is not a new term in India. Dating back to 1859 when Monier Monier-Williams, Sanskrit scholar and professor at Oxford University, brought out a collection of papers on “The history of the application of the Roman alphabet to the languages of India”, this concept also got backing from Netaji Subhash Chandra Bose when he in his presidential address at the Haripura session of the Indian National Congress in 1938, amongst other things, made a call for adopting the Roman script for writing Hindi and Urdu for developing a lingua franca that would promote national unity and bring Indians into line with the rest of the world. Since then, this 'code' has been in use in print media and literature, though it rose to enormity with the advent of computer mediated communication (CMC) in the ever-growing digitalized world. In this latter context, Romanagari began as a response to a technical constraint (absence of Devanagari keyboards in computers) but today, even when much of the abovementioned technical constraint does not exist, Romanagari is gradually becoming a ubiquitous linguistic practice by Hindi speakers in all kinds of CMC like websites, emails, sms texts, blogs, tweets and

mobile instant messages. A distinctive feature of these discourses is that users regularly switch between Romanagari (henceforth Rn) and pure Roman (henceforth R) during the same utterance or the same conversation and in the process create a macaronic language that lacks any formal instruction or spelling system. The ever burgeoning proliferation of this hybrid language has undoubtedly made it the lingua franca of computer mediated communication of Indians worldwide.

This paper claims that Rn-R Code-switching in Indian computer mediated discourse is a sociolinguistically motivated event of alternating between native and nonnative ideas expressed solely in a nonnative script and creating a hybrid script. This is because any instance of communicative exchange is situated in a social context that constrains the linguistic forms that participants use and illuminates the associated sociolinguistic realities. Notwithstanding this and the ubiquity of this phenomenon, the concept remains incongruously under-researched in India and merits investigation. The study aims to make up for this gap and explores this code-switching in the instant text messaging done on WhatsApp (instant messaging software application) by a group of Indian university level students. It seeks explanations as to why Indian bilinguals engage in Rn-R codeswitching during computer mediated communication, what social contexts are responsible for triggering this switch and what socio-pragmatic functions this phenomenon performs. Instant messaging (IM) is a form of CMC wherein two or more participants exchange text messages through a software application in their mobile phones in real as well as in postponed time. The pervasiveness of smart phones, tablets, and other Internet-enabled portable devices has made instant messaging a mainstay of mediated communication in the modern digital age. Instant messaging is a classic exemplar of the 'spoken writing' or 'written speech-like' quality of electronically mediated language as evident in the informality, lexical shortenings, emoticons, non-standard spelling and punctuation. It therefore offers a suitable object for this sociolinguistic study of code-switching traditionally deemed as an attribute of spoken discourse.

Theoretical Constructs

Computer Mediated Communication (CMC) and Code-switching (CS). Computer Mediated Communication or CMC is the human-to-human communication carried out over computer networks or wireless technologies and encompasses a wide range of discourses such as chat, text messaging, email, video conferencing, forums, online bulletin boards, blogs, microblogs, wikis, virtual worlds, social network sites, and the most recent mobile instant messaging (IM). A platform where human beings use language in order to produce meaning, CMC, positioned at the fuzzy boundary between speaking and writing and rightly called 'written speech' or 'the third medium' (Crystal 25), has received interest of sociolinguists. Sociolinguists look at the user-related patterns of language use and examine the interplay of technological, social, and contextual factors in the shaping of computer-mediated language practices, and the role of linguistic variability in the formation of social interaction and social identities on the internet.

A primary linguistic practice of bi/multilingual users that has high manifestation in the communication via digital media is code-switching. Defined as “juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems” (Gumperz 59), code-switching involves an alternate use of lexical items, phrases, clauses and sentences from one language into the system of another and is motivated by users' linguistic constraints as well as social aspects. Linguistic factors refer to the grammatical structure and syntactic constraints of the languages that usually determine the patterns of code-switching. Social factors include the influence of the participants, social context, topic, formality, and status, purposes of the discussion as well as functional use of the language (Holmes). Highlighting the social functions of code-switching, Gumperz makes a distinction between situational switching and metaphorical switching. Situational switching is conditioned by factors of the situation in which an interaction takes place and a change in situation gives rise to change in code. On the other hand, metaphorical switching is the conversational CS which takes place within a single interaction exploiting associations between codes and social roles to achieve desired communicative effect.

CMC interlocutors use codeswitching as a manipulative strategy to accomplish pragmatic work that is otherwise accomplished by phonological variation, prosody, gaze, posture and other cues present in ordinary spoken conversation. CS in the 'writing as talk' realm of CMC reflects the interrelation of medium and social/ situation factors and establishes a productive theoretical link between linguistic choices, communicative practices and media affordances. This code-switching is relevant not only because of its pervasiveness in the CMC domain but also for the insights it can potentially offer to sociolinguistics, pragmatics and discourse studies. Studies of CS in CMC have found that users develop creative procedures to compensate with the limitations of context like visual channels, temporal gaps and turn taking with linguistic innovations and code centered contextualization cuing. Romanization of native language and switch between Roman and Romanized native in CMC is attributed to general dominance of English in the professional milieu and functional roles shouldered by each (Warschauer *et al.*; Al-Khatib and Sabah). Androutsopoulos highlights that although CS in CMC has started to attract attention of researchers, it is yet an under-researched area. Frequently examined concepts include the syntactic distinction between inter and intra-sentential CS, socio-pragmatic concepts like politeness, face and interpersonal alignment. Androutsopoulos suggests that scholars do not use any one single framework of CS analysis but instead rely on a number of different approaches that were originally developed for the analysis of spoken discourse and operate with a predominantly socio-pragmatic perspective rather than purely grammatical or linguistic one, a prerequisite of any sociolinguistic work which is expected to accomplish a fitting balance between the existing theories and the context in which it is situated.

Instant messaging. Instant messaging (IM) is a form of CMC wherein two or more participants exchange text messages through a software application in their mobile phones in real as well as in postponed time. Messages are typed and read, physically like writing, but messaging can occur almost synchronously (instantly), like speech. This dual character creates an emergent space for

linguistic practices that are mid-way between the conventions of speech and writing, for e.g., orthography, punctuation, composition, simultaneity, social presence, informality and multimodality. WhatsApp is a type of instant messaging tool that enables people to communicate mainly via their smartphones. Created in 2009, WhatsApp allows its users to send/receive information not only through text but also via emoticons, images, voice notes, videos and web links (multimodality). A user can simultaneously talk to a single person or to group (multisimultaneity).

With the growing use of mobile telephony worldwide, Instant Messaging (IM) is becoming a popular form of mediated communication. Besides chatting with text messages, IM users can also share media files, use voice/video chat, receive messages while offline, join lively discussions online, broadcast status (e.g. available, busy etc.) and personalize IM through use of buddy icons, Smileys and Emoticons. Yus calls IM discourse as oralised written discourse and suggests its primary features: emoticons, orthographic mistakes, phonetic orthography, abbreviations, acronyms and clippings, and the use of words in other languages. Baron proved that the IM conversations were more akin to face-to-face speech than to conventional writing while Moya and Moya studied WhatsApp instant messaging data to highlight the salient discursive realizations and pragmatic language use in WhatsApp statuses.

Sociolinguistics of Romanagari: A Rationale. The phenomenal burgeoning of internet access and mobile telephony, combined with inaccessibility of native language software has led non-English language users worldwide to represent the local language in Roman (English script). This practice has promoted the use of vernacular writing systems such as Romanagari (portmanteau of Roman and the Hindi script Devanagari), Romaji (Japanese Kanji), Aralish (Arabic) and Greeklsh (Greek). The term Romanagari may also be used for other languages that use Devanagari as the standard writing script, such as Marathi, Nepali or Sanskrit. Romanized Hindi is widely used in computer mediated communication by users of Hindi not only in the country but across the globe who find it difficult to incorporate the Devnagari script in their modern, technology-driven lives. This

practice is also evident in advertising and journalistic writing. Such is the popularity of Romanagari that people have started making a call for legitimizing the Roman Hindi script arguing that it serves as a global script in the present globalizing times and it can do Hindi a lot of good if it also welcomes the global script Roman.

Sociolinguistic research of CMC is grounded on the notion that every communicative exchange is situated in a social context that constrains the linguistic forms that participants use and reflects the associated sociolinguistic realities. There is a growing body of research inspired by sociolinguistic contextual analyses that sheds light on how different contextual parameters shape and are evoked in the discourse of various types of CMC. Unfortunately, Romanagari is entirely missing in this research arena. Today when the 'Digital Wave' is pervading the Indian social landscape, the time is ripe for theorizing the social context of computer mediated language practices to understand the emerging social and contextual diversity contained in the digital linguistic idiosyncrasies of Indians.

Method

The study explores the linguistic structure and sociolinguistic functions of the Romanagari- Roman code-switching as an instant messaging phenomenon in India. As a convenience sample, students of the researcher's Sociolinguistics class at the deemed university where she teaches were asked to retrieve from their phones at least one WhatsApp conversation they had had in the previous week. They were asked to transcribe it as accurately as possible (i.e. exactly as they appeared on the display screen) and forward the data to the researcher. Participants were assured of the confidentiality and anonymity of their responses, given the personal nature of many of the messages. Of the total 63 students, 38 (60%) responded to the request. These were 25 men and 13 women students with the mean age of 19.5 years, all of whom being native speakers of Hindi. All the subjects have had a background of studying English as a second language at primary and secondary level and use the language as a medium of learning/instruction at the university. Each participant had access to Internet as well as WhatsApp instant messaging application

installed in their smartphone. Further, it was confirmed that all the participants had Roman keypads (instead of Devanagari ones) in their mobile phones so that whenever they type a message, the output was either Roman (for English messages) or Romanagari (for Hindi messages) and no other. This was to ensure that the results obtained were consequent upon sociolinguistic motivations for code choice specifically between Rn and R.

The conversation data received varied in length according to the number of turns contained in each. This ranged from five to thirteen turns with average length of conversations being eight turns. The conversations were of three types: between two women, two men or between a woman and a man. Each conversation data provided included messages that respondents had sent as well as those they had received. This generated a corpus containing a total of 302 messages in which 109 were typed by women and 193 were typed by men. All the messages were transcribed into a single electronic document for analysis. As a second stage of data collection process, semi-structured interviews were conducted with these students in order to elicit information wherein they were asked questions regarding the language they prefer to use and their attitudes towards language use during WhatsApp messaging and the new linguistic practices they invent and adopt when sending these messages. A total of 17 students made themselves available for interview.

Data analysis was carried out both quantitatively and qualitatively. Percentages were utilized to show how frequently Roman and Romanagari elements were used in the messages. Qualitative analysis was carried out so as to highlight the communicative functions performed by using the two codes. To determine whether the text was primarily Romanagari or primarily Roman, Myers Scotten's Matrix Language Frame Model was deployed to see which code provided the bulk of words, phrases or sentences and the grammatical structure. No changes were made in instances of imperfections such as misspellings, uncorrected grammar or the use of capitalizations, abbreviations, shortened forms and symbols so as to avoid altering the meaning and message contained in the data.

Analysis and Discussion of Code-switching Functions. To decode the communicative functions of Rn-R code-switching, the study adopted a qualitative coding method according to which the functional themes or categories were not predetermined but emerged as the analysis proceeded with the observation of each message. On this basis eight broad categories of primary socio-communicative functional orientation were identified and the individual messages were assigned to these categories. Recognizing that many messages could fit under more than one category, the multifunctionality of such messages was retained by coding them in terms of more than one category wherever relevant. These functional categories are not strictly exclusive of each other and present a largely descriptive overview. To render an explicit process of categorization, brief descriptions of each category is given here together with few example messages for each. All messages have been anonymized. To facilitate comprehension, original messages are indicated in a colour, and, for ease of reference, are numbered consecutively. Romanagari messages have been italicized and their English translations are given in square brackets. The functionally relevant code switched units in each example have been underlined

1. Effective communication. The subjects in this study switched codes in order to widen the scope of expression, i.e. to explicate their communicative intent. This switch occurred in both directions, i.e. from Rn to R and *vice versa* which indicates that the relevance of a code depended on the individual user's consideration as to which code served best to communicate their desired meaning most precisely. In M1 the switch was from Rn to R while in M2 the reverse switch served the purpose. Sometimes the switch contributed for a lack of appropriate word in either code that conveyed the intent most precisely as seen in M3- M6.

M1: going lonavla this weekend! *Chal raha hai koi* [is anyone coming]? need a break...

M2: can't say.... parents *se puchna padega phle* ... [will have to ask the parents first]

M3: clubs n all are fun... *yr* but job sucks!!

- M4: *haha.....asli mtlb to clubs se h hai ;)* [the main objective is only the clubs after all]
 M5: *haan yr... ye jugad baitha de bs..* [just get me this solution]
 M6: *yr if I directly ask him aise despo nh lagega* [will it not look desperate]

To serve for effective communication, switches were deployed to call attention as exclamations, sentence checkers or fillers as in M7 and M8 or for economy, i.e., utilizing the shortest and the easiest route to communicate as can be seen in M9 below.

- M7: *arrymana h krnge wo* [ohh he will always refuse] u know *na* [don't you?]
 M8: *yo... whutsup?*
 M9: *bs yr...* [nothing much....just the routine]

2. Constraints of Register. This refers to occasions when subjects selected a code that contained the exact terminology to discuss a particular topic or subject matter. This function applies to concepts and events that were experienced and expressed best in one of the languages as manifested in M10 to M14 which belonged to the register of placement talk between students.

- M10: *Congrats :)* Which Company?
 M11: *IBM...Thankyou :)*
 M12: *kya* [what] package *mil rh hai* [is being offered?]
 M13: *Arnd 4 lakh...*
 M14: *great...*

This function was also relevant when switching was caused by the habit of using fixed expression in either code as can be seen in M15 and M16.

- M15: *I am good...fever ho rh hai bs* ☺ [it's only fever..]
 M16: *ohh... get well soon*

3. Borrowings, tag phrases. Subjects used lexical items like words and tag phrases from English which have become a part of the Hindi language or of their professional repertoire due to frequency of occurrence and phonological and syntactic integration. This is seen

in M17-M22 where words like 'exams', 'lectures', 'subject', 'got to go' and 'isn't it' were used within Hindi utterances.

M17: *kuchh ni lectures dekh rh hu .. exams aane wale hai!!*
[looking at lecture notes, exams are approaching]

M18: *kis subject ka h...?* [which subject]

M19: *paji kese ho? joining kbse hai?* [sir how are you...when is the joining]

M20: *chal abh* [okay then] g2g ..

M21: *yr mile ni apan bahot dino se* [dude we haven't met for a while now] isn't it?

M22: *bt yr mummy mana kar degi* [buddy...mummy will refuse] ...you noe

4. Solidarity. This function refers to switching to either code used to establish and signal group boundary and rapport with the intent to express group solidarity. This was evident in the use of address terms like 'bhai', 'bro', 'abe', 'bhailog', 'oyee ladki' and in-group markers like 'aur bata', 'howz life', 'lv ya (love you)', 'howz u' as shown in M23-M28 below.

M23: *aur bhai..* [so buddy...]

M24: *hey man... howz u bro??*

M25: *abe bhailog ko bhul gya tu kyun??* [so you've forgotten us mates??]

M26: *oyee ladki* [you girl]....hwz ya long time?

M27: *bbye lv ya*

M28: *hey dude.. aur bta...* [so tell how are things..]

5. Emphasis. This function refers to occasions when the users switched between Rn and R to emphasize their statement. Despite the fact that the subject in M29 said '*Kal kam hai..* in order to indicate that she would be occupied for the next day, she added the phrase 'office work you know' to further emphasize her point and add more force to the statement. Similar intent was observed in M30 and M31 where the second part of the message reinforces what has already been conveyed in the first part.

M29: *Kal kam hai...* [tomorrow there's work] office work u noe.

M30: *kaha h yr tu ajkl..*[where are you these days] soo busy ?

M31: *.. lets go na yr.. kya natak kr rh hai* [why are you feigning]

6. Emotion. Subjects switched codes to convey their emotions towards their addressees or add emotional component or extra authenticity in their messages. This suggests that words and expressions carried by different languages expressed one's thoughts and feelings better and users exploited this property of available codes. Besides switching codes to communicate their moods and feelings, the users were also found to add emoticons (symbols that imitate facial expressions), normally at the end of their statuses to enhance their feelings. This is evident in the M32-M33 pair where the subject switched code to convey that she really meant what she said and in M34 and M35 where the switched code intensified the message.

M32: *m bdhiya yr..* [I'm fine buddy...] u were lookin very beautiful last nite

M33: thanks dear.. :) *tm bi bahot achhi lag rhi thi* [you too were looking great]

M34: kahi bh mil lo.. just want to meet u

M35: I shifted to gurgaon....*n mera bilkul mann nh lag rh* ☺ [and am not happy/ not feeling good]

7. Accommodation. This function refers to occasions when subjects accommodated to their interlocutors' linguistic preference by using the code of the previous turn. This was done to adapt to the code choice and style of the conversation partner. This is evident in the message chain from M36 to M42.

M36: Hi...

M37: Hey! :)

M38: *kya kar rahi hai?* [what are you doing]

M39: *kuchh ni lectures dekh rh hu* [nothing, just seeing the lecture notes] *.. exams aane wale hai!!* [exams are approaching]

M40: *kis subject ka h...?* [of which subject?]

M41: yr..m not getting anything..help me please :(

M42: sure ...tell me

8. Unintentional reflex or free switching. This category refers to occasions when code-switching was gratuitous and was employed for no apparent reason or comprised an eclectic combination of other functions. This also indicates that switching was an outcome of the speakers' speaking habit of switching codes as a reflex.

M43: *ye bta* [tell me] ...u'l be there in December

M44: sem end *mein* progress check *krgi wo aur us* basis *pe* grades *laga degi* [she will check the progress at the end of semester and on that basis will allocate the grades]

Socio-communicative functions of Rn-R code switching

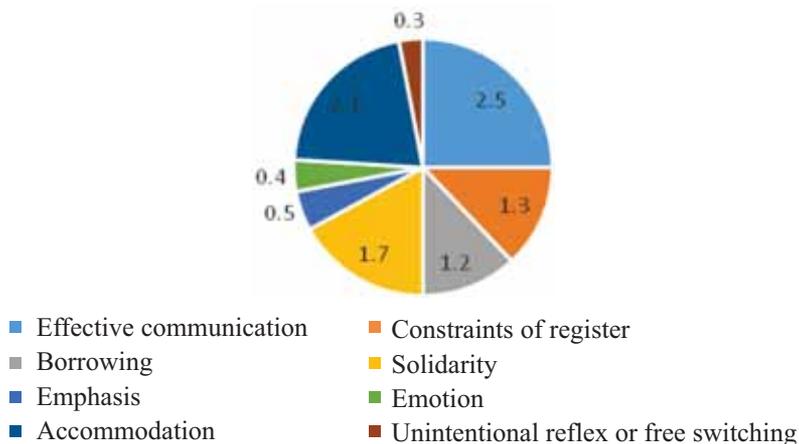


Figure 1 shows the relative frequency of the functional categories

On the basis of the above analysis, it can be said that rather than being an end in itself, code-switching is a conversational resource that serves quite a range of communicative functions in a given social situation. The primary socio-communicative function performed by Rn-R code-switching as observed in the analysis is effective communication, i.e. to get the message across successfully. When users are involved in instant messaging, a switch from one code to the other during a single conversation is a case of metaphorical switching (Gumperz), i.e. change in code without any change in the situation, which indicates that the subject wants to

convey a desired meaning and switches to the code which, according to him, best conveys his intent. Another major functional category emerging here is accommodation, i.e. switching to either code in order to adapt with the interlocutor, adopting the latter's style and code choice to create a friendly space for the conversation to continue. This act also serves the sociolinguistic maxim of positive politeness of attending to hearer's interest and make them feel good. Switching codes in terms of using fixed and formulaic expressions indicates 'we' meaning or group-marker to suggest group behavior and achieve solidarity is another important purpose of Rn-R code-switching in the given data. At times the switch fill up lexical gaps in either code and at others it offers to emphasize an emotional intent. There are also occasions of gratuitous switching that probably stems from the bilingual subjects' reflex and habit of mixing codes. In their instant messages, the young respondents 'write it as if saying it' to establish a more informal register which in turn helps them to do the small-talk and solidary bonding they desire. The fluidity of switching codes comes from the 'instantaneous' nature of the medium itself. Hence they continually manipulate and alternate between Rn and R thereby creating a language which is appropriate to the overall communicative mood of the interaction. When the users switch due to any of the aforementioned functions, they are reflecting their competence of using both Romanagari as well as Roman codes and skill of maximizing this circumstance. This conclusion can also be grounded on the fact that respondents for the present study have comparable levels of competency in both the codes Romannagari (Hindi) as well as Roman (English), consistent with Blom and Gumperz that code-switching requires speakers to be fully competent in the two languages and should be perceived as a functional, sociolinguistic or communicative tool that contributes positively to communication.

Conclusion

This study adopted a mixed method approach to examine the instant messaging practices of Indian users to reveal how Romanagari-Roman code-switching serves as a local interactional strategy to communicate and negotiate meaning effectively in electronic

discourse. The results highlight the persistent interplay of the two codes for reasons ranging from effective communication and solidarity to appropriateness and unintentional reflexes. Despite the fact that the Devnagari script is now supported in many modern mobile devices and computer software, there is a strong tendency to use Romanagari which reflects the influence of English in their linguistic repertoire concomitant with their loyalty towards the native Hindi language in order to identify with other speakers. The copious interplay of Romanagari and Roman reflects the mutual inclusiveness of the two codes for representing the *zeitgeist* of the communication event. Concomitant

The bilingual users' manipulation of both Rn and R to achieve *instantaneous* interactional objectives reflects their skill of maximizing not only their linguistic competencies but also the conveniences offered by digital communication media. The findings lead us to two conclusions: first, more assumed one, is that code-switching on the internet is consistent with the patterns of spoken communication. The second is that code-switching in computer mediated discourse is a dynamic process that unfolds locally and appertains much to the mediating technology itself, as seen in the present case of instant messaging where a large amount of code-switching happens due to the *instant messaging* needs. Functional motivations of codes are not predetermined but are managed locally resulting in overlap as well as crossover of functions performed by the codes involved. It is this second property which places CMC apart from spoken and/or written communication rendering it a unique status.

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Translation, Plurality and the Idea of Originality: A Study of “The Hunt”

Anita Goswami

Translation is a form of communication between two languages – the source language and the target language. In other words, translation is a text about a text and hence, it is a meta-text. Traditionally, translation as 'carry over of meaning' and as a 'linguistic activity', which is hinged upon a theory of language, now it has become an 'intercultural activity'. Literary translation consists of the translation of poetry, plays, literary books, literary texts, as well as songs, rhymes, literary articles, fiction novels, novels, short stories, poems, etc.

Every writer has a literary style and his style is reflected in his writing. Some authors say that a translation should reflect the style of the original text while others say that a translation should possess the style of the translator. The great writers and translators gave their well-known dictums about translations, which reflected these traditional beliefs about it. For Dante (1265-1321) all poetry is untranslatable (Brower 271) and for Frost poetry is 'that which is lost out of both prose and verse in translation (Webb 203). On the other hand theorists like Pound, Fitzgerald say " ...the live Dog is better than the dead Lion", believe in freedom in translation. Walter Benjamin, Longfellow (1807-81) Martindale, seem to favour much more faithful translation or believe in foreignizing the native language. While most of the translators like Dryden are on the side of some sort of compromise between the two extremes. Most of recent developments in translation theory look for alternatives to these essentializing approaches. Instead of considering literature as an autonomous and independent domain, it sees it in much broader social and cultural framework. It sees literature as a social institution and related to other social institutions. It examines the complex interconnections between poetics, politics, metaphysics, and history.

The aim of the translator is that the quality of the translation be the same as the original text without leaving out any of the content. In general, in literary translation we translate messages, not meanings. The text must be seen as an integral and coherent piece of work.

For example, if we are translating from Bengali into English or vice versa, we must take into account that the two realities are very different, their cultures have sometimes opposite views on certain matters, as well as on scientific and technological development. So the search for equivalent words is more complex. When this is the case, the translator must find words in his own language that express almost with the same fidelity the meaning of some words of the original language, for example, those related to cultural characteristics, cooking skills or abilities of that particular culture. Some ideas or characteristics are not even known or practiced in the other culture. The practice of literary translation has changed as a matter of globalization, texts have become more exotic, and these translations should contribute to a better and more correct understanding of the source culture of a country.

Every translation is an interpretative act, as well as a creative one. All languages are different. Every piece the translator translates comes from the pen of an individual, so the translator has to give it an individual treatment. A true translator tries to retain the ambience of the original culture, rather than the language, as it is reflected in the text. Translating literary works is always challenging and controversial due to aesthetic and expressive values such as figurative language, metaphors, and difference in cultural and historical contexts.

Plurality

Translation has the notion of plurality as inherent in it. As it undergoes the process of reconstruction of texts, authors, identities, cultures, traditions and paradigms. The main problem deconstruction poses to the practice of translation is, its seemingly relativist open-endedness and its plural perspectives on the process of signification. After all, good translators are in the first instance good readers, and by virtue of their mediating position in the cont(r)act between text

and translation, they have to (at least) be aware of the plethora of gaps and traces in source and target texts as well as source and target languages and cultures. Through the inevitable existence of gaps and traces in any text, translation exposes and uncovers, but also establishes lacks and supplements.

The deconstructionist view that signifier and signified are linked, with the result that you cannot change the one without affecting the other, has a significant impact on translation. No longer can translation be viewed as the transfer of a stable signified between two languages. Derrida's preference for the term "regulated transformation" over that of "translation" (Gentzler 168) is significant here, in that it draws attention to the fact that equivalence as the transfer of "pure signifieds" between two languages is impossible. Or, in Derrida's words, we have to substitute for the notion of translation "a notion of *transformation* of one language by another, of one text by another" (Derrida 21).

After all, it is impossible to limit or predict the interpretation of a translation by different readers. Rather, according to Venuti (7), "poststructuralist textuality redefines the notion of equivalence in translation by assuming from the outset that the differential plurality in every text precludes a simple correspondence of meaning". Plurality as contained in Derrida's *différance* is not a directive, nor is it relativistic *per se*. Deconstruction merely requires the translator to be aware of the existence of plurality and to take into account that the reader also participates in and contributes to this plurality. This makes deconstruction particularly useful in dealing with gaps and traces that exist in both the texts in the translation contract.

If a text is both a product and a process, at the same time, then meaning becomes dynamic, starting with this product and extending beyond it. In other words, 'meaning is not stable, nor constant. It starts with the text, 'but-does not end there. Rather it extends to the reader and is partly assigned by the reader, in the course of reading, and as communication proceeds. Thus meaning varies from one reader to another. In fact, each time a text is read, a novel reading of it is achieved and a new text thus emerges. The plurality of the

interpretations of a text, and the plurality of the target versions thereof, results from a basic quality inherent in any text, including the source text. The source text is not a self-contained, closed and solidified product with a single meaning established or hidden in it. The different target language versions derived from a source text can be judged not in terms of equivalence, but in terms of degrees of dependence on the source text, as determined and controlled by particular norms and approaches to translation.

The Idea of Originality

The idea of 'originality' is also ambivalent in itself. The translations are different in intention and effect from original compositions, and this generic distinction is worth preserving as a means of describing different sorts of writing practices. The point is that the notion of authorial originality continues to stigmatize the translator's work. The sense of authorial originality has become an illusion just like the psychological relationship of the readers to the text and its characters. Translation deals with an "original" and a translation insofar as a cont(r)act (i.e. a contract forged by the contact and subsequent continual rewriting) exists between two texts. Translation is more than the mere transformation of an "original". In Derrida's view, the process of translation transforms both "original" and translation and thereby ensures the survival of the "original". However, on the basis of this contract, the boundaries between "original" and translation are obscured as the survival of the "original" becomes intertwined with the survival of the translation. Through the translating text, the translation becomes an "original" itself, in the process also ensuring the survival of language.

The idea of originality is a dubious notion when there is hybridity of cultures. In India one witnesses interplay of hierarchy of the source text and the target text. The hierarchical opposition such as word for word versus free translation, theory versus practice and "original" versus translated text that privileges the "original" and its author above the translation and translator, is rendered powerless and obsolete by this contract.

In terms of the role of the "original", Bannet (586) expresses the opinion that the translation must pay its debt to the "original", not only by taking its directives from the "original", but also by being a moment in the growth of the "original".

Although the translation issues forth from the "original", but the "original" is also indebted to the translation for its survival. The translation is therefore not a footprint left by the "original", but a different set of footprints with a similar relation to past, present and future – in other words different from and at the same time similar to the "original" in that it has the same impulse. According to Venuti (1992:7), the poststructuralist concept of textuality compromises the originality of the foreign text in such a way that "neither the foreign text nor the translation is an original semantic unity; both are derivative and heterogeneous". In neither text can the "meaning" be final, for each reading is part of the process of creation that postpones or defers meaning in its creation of another set of gaps and traces.

Analyzing "The Hunt"

Mahasweta Devi is a prolific Bengali writer and a very active social activist. Her works for the upliftment of the tribal people is extraordinary. Along with the tribal people, she has also dedicated her struggles for all the subalterns, who are the victims of the system and class. Her works like *Bashai Tudu*, *Chhota Munda and His Arrow*, *Rudali*, *Mother of 1084*, "Douloti", "Draupadi", "Breast-giver", "The Hunt" etc. gives a realistic picture of the society where protagonists are oppressed and suppressed by the different tools of the system. Spivak played an important role in Devi's career by making her familiar to the western readers through her translations and critical writings on Devi's works. Many of Devi's works has been translated by Spivak which are famous with wide array of readers.

Translation for Spivak is no mere quest for verbal equivalents but an act of understanding the other as well as the self. For her it also has a political dimension, as it is a strategy that can be consciously employed. For, Spivak, it was crucial to grasp the essence of Devi's narrative. Even minor deviation from the original is likely to result in

upsetting the semiotic balance, emergence of unwanted semantic shifts, and queer confusion of motifs, symbols and messages. It is worth mentioning that the comparative analysis of the source and target texts shows that in inter lingual translations the full equivalence between code units is hardly achievable, which results in sporadic semantic shifts and circumlocutions. However, we can say that not only did Spivak accurately convey the style, morphology and syntax of the original text, but she also preserved the very essence of the key message in contemporary context. At the same time, she had treated the foreign work as Mahasweta Devi had treated her material, altering it after her own tastes and convictions, so that it is brought closer to non-Bengali readers, who could then accept it as if it were an original work.'

Every translation of Spivak includes a critical insight/foreward for the reader, which actually reshapes the reader's approach to the text. Though in some cases it makes a better reading of the text but in most of the cases the actual interpretation of the text by the reader is compromised, i.e. the readers approach becomes premeditated. As the central character is a tribal, in many cases the original text has been written in tribalized Bengali. So when this tribalized Bengali is translated, much of the essence of the originality is lost. A Bengali reader understands the way how a tribal people speak but for English reader it will be hard to associate with the word 'kounter' and its significance. Spivak confesses:

“It follows that I have had the usual 'translator's problems' only with the peculiar Bengali spoken by the tribals” (18).

As Spivak comments, “The translator is not only part of her community of readers: she also comes into contact with another community, negotiating with it, taking part in it... One of the ways to get around the confines of one's 'identity' as one produces expository prose is to work at someone else's title, as one works with a language that belongs to many others” (179).

Spivak's translation of Bengali writer Mahasweta Devi, that the experience of translating Devi has changed, or at least led to develop,

in crucial way, Spivak's thinking of translation. Fiction emphasizes, perhaps more than does philosophy- which pursues truth the operation of the unverifiable figure. It also shows how the text shades into the social, how it engages a heteroglossia of social struggle. Translating Devi's fiction has led Spivak to the unverifiable as that which calls for response. Practice has transformed theory. In 'The Task of the Translator' Walter Benjamin famously affirmed it as desirable that a translation allow the language of the original to translation that of the translation. Translation ought to be transformative. This has also been Spivak's guiding orientation as a translator. Yet there is a difference: that transformation is reciprocal; the original, on being revisited, will never be the same; it will no longer have a monopoly on translation.

In her practice as a translator of Mahasweta Devi's fiction and in her commentary on that practice, Spivak has pursued relentlessly her analysis of the social text as it situates women. In 'The Politics of Translation' Spivak writes that "the task of feminist translator is to consider language as a clue to the workings of gendered agency'this is where the politics of translation resides. The feminist translator must thus consider language agency or language, as three fold; logic, rhetoric and silence. Silence is the limit before which even the rhetorical and figural must acknowledge their incapacity to make meaning. That limit, residing in any language, in any source or target language, is important to Spivak as a limit to translation in general. But, in the specific consideration of gendered agency that Spivak advocates, it is to the play of logic and rhetoric that she devotes the greater attention. For this is where the actual practice of translation takes place.

Name of the characters are very important in Mahasweta Devi's texts. 'A Bengali reader would pick them out by name among the characters'. Names are important because certain names talk a lot about their characters. Even in Bengali sometimes names reflect the class of the characters too, as certain name is purely attached with particular class of society. Names like Bholu, Somra, Budhna, Mangla, Bhikni etc. are the Bengali names usually associated with

the lower class people, whereas Abhijeet, Arindom, Satyajit, Indranil, etc. are the names associated with the upper class people. The inherent class struggle in the story is reflected through their names even without mentioning the class of certain characters like Prasad Ji and Tahsildar Singh who belong to the bourgeois class. The whole story can be seen in the light of class struggle. But the target reader may perceive it but not necessarily in the way a native reader understands.

A very important aspect of Mahasweta Devi's text is spontaneity and capturing of sudden surge of thoughts which runs in the mind of the characters. Bengali language has the essence to capture those sudden surge of thoughts that imply the pace of the words, written in short sentences or sometimes in fragmentative sentences having full expression of meaning intact with rhythm and beauty of language; but when the same is translated in English the essence diminishes. Indeed Spivak has tried to capture it in her own way.

--Let the hired people come and see. I have my machete. Mary's voice is harsh and grim. Prasadji says, It figures. White blood".

"Everyone is afraid of Mary. Mary cleans house and pastures cattle with her inviolate constitution, her infinite energy, and her razor-sharp mind."

--Why aren't you tall and white like me?

--You are a white man's daughter.

--Big white chief! Puts a child in a woman's belly and runs like a rat. My mother is bad news. When you see a white daughter, you kill her right away. Then there are no problems!

--What about you if she'd killed?

--I wouldn't have been." (Hunt 4-5)

Here in this instance Spivak has translated the text thereby compromising with the syntactic structure of English language. Though credit goes to Spivak for creating such instances and keeps the essence of the original as close as possible. But whatever measures a translator may take but there will be always loss of information. The best a translator can do is to minimize the loss.

Bengal with its rich culture, traditions and religious values it becomes all the more tough for the translators to avoid the dilution of those values.

Mary Oraon, one of the most assertive protagonists of Mahasweta Devi's story "The Hunt", recognizes her original identity through her plural existence and cultural transformation. As translation can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, Mary Oraon also resists the exploitative dominant powers by assuming the role of a hunter as per ritual of her tribal community. She revitalizes the tribal tradition and infuses its hunting and judicial functions with a new meaning as translation reproduces new impact with self reflexive action.

The text *The Hunt* evidences not only the way culture restricts the performative scope of men and women but also the possibilities of gender subversion in certain social activities. Traditionally, hunting has been an activity performed by men because they have been considered the food-providers of their families. Hunting as a sociocultural activity has given men the change to historicize their male identity under the premises of strength, power and domination. In text *The Hunt*, main characters struggle in a social context that opens to the possibility of gender identity transgression. The narrator points out that:

"It is revealed that the ritual of the hunt that the tribes celebrate at the spring festival is for the women to perform this year. For twelve years men run the hunt. Then comes the women's turn. It's Jani Parab. Like men they too go out with bow and arrow. They run in forest and hill. They kill hedgehogs, rabbits, birds, whatever they can get. Then they picnic together, drink liquor, sing, and return home at evening. They do exactly what the men do. One in twelve years".(12)

By performing the traditional male roles in a hunt, women demonstrate that the abilities related to hunting (sagacity, physical strength and knowledge about the prey) are not exclusively male-sex conditions. Those features can be also female qualities. In *The Hunt*, women can perform activities that are particularly considered manly.

This is especially the case of the main character of the story; Mary. Her multiple performance transgresses the traditional patriarchal gender identity associations. She is a “manly” woman. The narrator constantly states that Mary involves herself in activities considered as demonstrations of masculinity. For instance, she “pastures the Prasad’s cattle. She is the most capable cowherd. She also sells custard apple and guava from Prasads' orchards, driving terrifically hard bargains with the Kunjaras, the wholesale fruit buyers. She takes the train to Tohri with vegetables from the field” (Hunt 2). She is strong, powerful, intelligent, humorous, generous, well liked, outspoken, and respected. Mary's capacity to carry out hard works shows that her female nature is weak. Her ability to do jobs that demand a strong physical effort makes her a powerful subversive character. Mary's protectionist attitude is another evidence of gender reversal. She plays the role of the villagers' controlling protector, thus exhibiting the paternal side of masculinity. Mary advises the villagers about the tremendous profits Tehsildar was getting with their trees. On the other hand, chivalric attitudes constantly shape Mary's personality. Instead of having her fiancé as her protector, Mary assumes the responsibility to take care of Jalim. Mary realizes that she has the power to face men. More than a literary work, Mahasweta's *The Hunt* is a social portrait of the contemporary transformations in gender roles and relationships people are suffering in everyday life. Spivak stresses the fact that Devi is 'unlike her scene', and thus provides a way of questioning the reverse ethnocentrism of uncritically celebrating Third World women's writing, where the possibility exists that 'what seems resistant in the space may be reactionary in the space of the original language'. In order to translate, then, the translator must be mindful of literary history; 'the history of the language, the history of the author's moment, the history of the language-in- and as- translation, must figure is the weaving as well. Again the authority of the original is challenged when the translator follows its rhetoricity : what is its relation to its social text?

It is at this crucial juncture that Spivak introduces the concept of translation. That translation emerges first as an 'in-between discourse'

that imposes its own protocols and has a life of its own will surely also apply to invent subaltern languages in certain discourses. There might indeed be if it is racism that shapes the discourse. If racism is something outside of the control of the intending subject, however, the surrender in translation which Spivak describes may indeed allow it to speak. When she translated "The Hunt" Spivak insured her translation against this risk by using 'straight English'. This convention is retained, on the whole, in the stories translated in *Imaginary Maps*. Spivak writes, 'one of the most striking characteristics of the work, is the sustained aura of subaltern speech, without the loss of dignity of the speakers. It is as if normativity has been withdrawn from the speech of the rural gentry. Spivak is delighted by Devi's response on reading it: "Gayatri, what I am really enjoying in your translation is how you've shown that dialect can be dignified."

Writer and translator play the same game, and take the same risk that the autonomy or unverifiability of the in between discourse freed from the original and its subsequent elaborations will be read (praised/condemned) as if it were a 'socially symbolic act' in the most restricted of senses. But when she translates Devi, Spivak also translates from her mother tongue as spoken by people for whom it is not a mother tongue. Spivak's translations of Devi's fiction are posed as an alternative to the translatese pervasive in world literature- that literature that circulates, away from its context of production and is read in translation.

That is why the reversal of roles performed by Mary disrupts the notion of the female-male roles per se. Mary's appearance, her hybrid status (her being the daughter of Oraon mother and Australian father), reflects her plural existence and also dismantles her original identity.

"Because she is the illegitimate daughter of a white father the Oraons don't think of her as their blood and do not place the harsh injunctions of their own society upon her.

She would have rebelled if they had. She is unhappy that they don't. In her inmost heart there is somewhere a longing to be part of the Oraons"(Hunt-5).

What's so interesting about these quotes and this short story, is the confluence, the mixture of two worlds. Mary does not consider herself "white" like her father, yet she knows that she is not of her mother's people as well. Even if she had been born entirely of her mother's people, she feels something inherently different about her that would have caused her to be set apart regardless. Her "white blood," the life essence within her, seems to not come from her father but from Mary herself. She chooses for herself. "She is accepted in the village society. The women are her friends; she is the best dancer at the feasts. But that doesn't mean she wants to live their life." "Mary was unwilling" (Hunt 3). It seems that, because "there is something true in Mary," Devi is suggesting that the only thing that would have made her not be inherently different was to not have been born at all. Mary can serve better as a representation of modern day India, a society at its roots a product of a mixed heritage. Like translation that also acts on interdisciplinary level in global context. Mary's "white blood" essence suggests a colonial and native past mixing and giving birth to a child unique in all respects, a blend of her heritages. Even in her language, Devi implies a blending of worlds. This blend of languages from an Indian author suggests that the narrative is a product of a confusing, heterogeneous heritage, one often found in post-colonial societies around the globe. Thus, her alienation from her cultural roots provides her the necessary aesthetic detachment that in way enables her to appropriate the myth and, thereby, to rebuff the 'justified' advances of the mainstream. Though the textual ambivalences – her not being a tribal fully, her ambivalent attitude towards the fellow Oraons, her ultimate abandonment of her village resist' a compact 'closure' and her acting out of the myth is her way of contesting the doubly disadvantaged tribal woman's position and also of subverting the stereotyped gender role prescribed to her, thereby resisting a dominant patriarchy. Even she is torn between her sense of alienation and her longing for a mooring. Thus, as an empowered gendered figure, she lives her life on her own terms, and like an 'organic intellectual', she makes his fellow people aware of the 'ways' of 'the' world; for instance, she offers Prasadji pragmatic suggestions about the selling of the Sal trees and warns him of the deceptive ways of Tehsildar Singh and his

own son. Trouble starts when Tehsildar starts pursuing Mary single mindedly. To get rid of him, Mary 'reinterprets'/'appropriates' the myth related with the hunting festival of the Oraons and hunts down "the big beast with bait" (Hunt 15) on the day of the Jani Parab. Mahasweta Devi here unfolds a powerful and highly subversive narrative. She 'shows an individual activating ritual into contemporary resistance. She chooses a character who is not a full member of tribal society, and shows her judging the mainstream exploiter before the act of rape can take place'. The myth of hunt game is rehearsed through Mary Oraon, who like Mother Earth is also viewed by the contractor as an object to be exploited. She identifies him as the wild 'animal'. She takes law into her own hands and dispenses justice by killing him on the festival day. At the end, she walks "fearless as she has killed the biggest beast" (17). Mahasweta Devi observes in her conversation, "I think as for as the tribals or the oppressed are concerned....When the system fails in justice, violence is justified" (xi & xii).

Conclusion

Mahasweta is dealing with a phase of transition in the story, in the case of Mary, the transition, is from a period when women were treated as property and were powerless victims, to a state where they have come to hold positions of power in society. Venuti also acknowledges that translators have the power to influence society and literature, since translation has "far-reaching social effects" (81). Indeed, translators have the power to contribute to the preservation or enrichment of the target literature and society, as well as to the enhancement of trust, understanding and respect between different languages, cultures, and ideologies. Furthermore, they may play an invaluable role in bringing the world closer and in enhancing humanity's identification with global citizenship. Every text is unique and, at the same time, it is the translation of another text. No text is entirely original because language itself, in its essence, is already a translation. All texts are original because every translation is distinctive. Every translation, up to a certain point, is an invention and as such it constitutes a unique text. It is broadly accepted that 'the original text', 'the translated version', 'the language of the

original' and 'the language of the translation' are constantly transformed in space and time.

Spivak talks about the race and power dynamics involved in the marginalization of the subalterns. As Mary is a gendered subaltern in this case. She often focuses on the *cultural texts* of the 'marginalized' by 'dominant western culture': the new immigrant; the working class; women; and other positions of the 'subaltern' (Spivak 62-63); "... *subaltern* is not just a classy word for 'oppressed'" (29). Similarly, a question can be raised- 'Can the translator speak?' Sometimes, the translator can talk especially when the *go-between* (translator) becomes a *get-between* through the act of paraphrasing. If a translator's "'thinking' is writing without accessories" then it will not be irrational to state that he speaks constantly through his pen, pencil and keyboard! It would be reasonable to assume that a great Bengali narrator and her English translator came to an agreement which established an unrivalled parity between them, allowing both to retain the very essence of the literary work in the form and intrinsic meaning that would make Mahasweta's fiction more acceptable for the non-Bengali readers.

Spivak has tried her aims as a translator to the idea of a 'New Comparative Literature'. In its inception, this idea is linked, as it is in her commentaries on Mahasweta Devi; to a transformation setting to work of deconstruction. Devi's works have become familiar to many American academics simply because the internationally known theorist Gayatri Spivak has translated and analyzed them. This obviously gave these texts a high degree of attention and exposure. Although Spivak's translation project is intended to break the hegemony of English, at this moment it is impossible, despite her best efforts to divorce Spivak's reputation from Devi's English reception.

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Problems Encountered in Translating Poetry: A few Poems of Bhupendra

K.S. Kang

A work by an author in original language is like mother's cuisine which cannot give the same taste and same flavour as a mother's cuisine can give howsoever efficient and howsoever learned a translator may be. However translation is still providing yeoman's service giving the flavour of the source language as much as possible to the readers of target language. Though translation is not an easy process –particularly of feeling filled literary text as it is culture specific and it is very difficult to give the same experience as intended by the author in the source language to the readers of the target language but still it is a creation of the highest order if a translator succeeds in giving the same experience to the readers of target language more particularly in translating poetry. **Translation can be defined as** the communication of the meaning of a source-language text by means of an equivalent target-language text. Whereas interpreting undoubtedly antedates writing, translation began only after the appearance of written literature; there exist partial translations of the Sumerian *Epic of Gilgamesh* (ca. 2000 BCE) into Southwest Asian languages of the second millennium BCE.

Translators always risk inappropriate spill-over of source-language idiom and usage into the target-language translation. On the other hand, spill-overs have imported useful source-language calques and loanwords that have enriched the target languages. Indeed, translators have helped substantially to shape the languages into which they have translated. Though translators are providing precious service by sharing the wisdom of one culture with the other, so as to give its benefits to the rest of the world also but translators have to face a number of hurdles, even the legal ones, which do not allow even if a person wishes to share the wisdom of one part of the world with the others.

In this paper an attempt has been made to translate a dozen poems from Punjabi into English of one of the famous poet of Barnala School of Poetry, Bhupendra Singh, which included the celebrated signatures like novelist Gurdial Singh, who are concerned with progressive ideology whose motto is Literature for Life and to create a new era by rebelling against the established values. Poems of Bhupendra are more particularly interesting as many of his poems have been composed in the period of terrorism in Punjab when a common and a rational man was sandwiched between state forces which were almost equally terrifying than the terrorists in the mask of religion.

The first and foremost requirement for a translator is that he should have sound knowledge of the both the source and target language as well as their cultures then only he will be able to render the one in other perfectly. I dared to translate only a few poems by Bhupinder into English as I think I have working knowledge of both the source as well as target Still I faced a number of problems while translating poetry, and more particular the cultural aspect which if rendered properly in target language can raise a work of translation to the level of transcreation. I don't know whether my translations could achieve any level or not but from this I could get the first credential required for a good translator that he should be a good scholar of both source as well as target language and cultures. The second less that I drew from this enterprise was that it is comparatively easier to translate the work if there is a closer cultural affinity of source with that of source language as it would have been much easier to translate these poems into Hindi rather than English. It is much easier to communicate with Indian audience that the European or American audience given the cultural affinity between Indian and Punjabi or even Asian culture. It is much easier to use the symbol of cow in Indian context as it denotes the symbol of holiness, but the same symbol cannot be used to communicate the concept of sacredness to the European or American audience who consider cow as a symbol of sloth or laziness. So a translator is always in a dilemma whether to use the literal translation or to search for some equivalent symbol so as to communicate the concept intended by the author in the source

language. It will also try to touch the legal hurdles that a translator has to face while rendering a work from the source to the target and attempt to give suggestions and seek suggestions to overcome these hurdles so that a translator has full freedom to share the wisdom of one culture with the rest of the world. The paper will also try to ascertain the credentials required for a translator. So the communication gap tends to increase with the increasing gap in culture and the function of a translator is to minimize that gap as much as possible so that the readers of the target language also get the same flavour or taste approximately as the readers of source language .

Before proceeding further it is essential to know about the poet and the poems that have been taken for translation. Bhupinder has worked in Punjab State Electricity Board as an audit accountant. As he has worked for some time in Barnala where he came into contact with Barnala School of poetry which included some of the famous literary figures of that time like novelist Gurdial Singh. It is indeed remarkable that he carved out time for creative activities from his otherwise strenuous and tiring regular work. He has been serving Punjabi poetry for nearly more than three decades as his first poetic work *Dhupp De Naksh* came out in 1979 A.D. After that he has not looked back as his works *Hadsre to Baad* came out in 1982, *Alavida Nahin* in 1989 and *Penda di Atamkatha* in 1992 a.d. He has also edited *Jangal Bolta Hai* and a literary journal *Samkal* which is edited from his home town Jagaraon, a Tehsil of Ludhiana district in Punjab, where he is peacefully residing after his retirement. About the author it is sufficient to say that he is creator of serious poetry in simple diction. Remarkable thing about him is that he was at pinnacle of creation when such type of poetry was considered as a taboo and he even had to work in the challenging situation of threats from separatists and terrorists in Punjab.

As said above Bhpendra's diction is simple but his poems touch the sensitive issues disturbing the common people and society. Poems that have been taken for translation are—*Truth, Dream and Cross, My Village, We, Horses will Return Now, Footmarks of a Voyage, Now, Father has not returned from the market, Who Knocks, No Sir, Home*

and Dream, Poem & Life, and Hangover. These poems depict the frustration of educated unemployed youth who is finding himself worthless in the present scenario. These poems also throw light on the breaking up of peasantry and migration of people to the cities in search of jobs as they are unable to pay back the credit taken from the banks and other financial institutions. In a lighter vein it hits out at the tendency of pomp and show among the people to spend more than their capacity on marriage in the name of false dignity and honour. Then they are unable to pay back the money and become a casual laborer in the city which has been depicted very graphically in the poem *Father has not returned from Mandi (Market)* as the last line of the poem says:

But now he has no farms, no fields to till
They seem to have vanished
in the tummy of the bank.
And
“He took his crop to sell in the market
where his pocket was picked.
Now he is standing like a statue,
fearful in the labour market.

Farmer of our country has been entrapped in the net of credit, globalization, commercialization and world bank policies. A few poems speak also about salvation of common man from this predicament in which Chandni Chowk is only a stop, not final destination (*Truth, Dream and Cross*). There is also reference to historical allusion of Macchiwara forest which had become symbol of struggle in the life of Guru Gobind Singhji who took shelter in these forests to regroup his forces after he lost the fort of Keshgarh Anandpur to Mughals in the poem *The Horses will Return*. Author has also pointed out social evils in a satirical vein in the poem *My Village has Progressed*.

And children even share their booze with their teachers
And children even share their booze with their teachers
Peaceful village, yet gets afraid daily
Of Bank's reminders

Insults of money lenders
 Marriage- whether of boy or girl-
 Is celebrated grandly
 Even if people have to bear heavy loan
 They do not forget to put on their best suits
 Supported by rich and nice matching turbans
 Considering themselves as Shahs
 But greasing palms of officials
 who come for recovery of loans.
 And tries to save his assets
 By mortgaging more land
 but never forgets to celebrate marriage grandly

During the translation of these poems I came across difficulty of translating a number of words but still approximation was possible as the term father for Bapu, though it cannot communicate that feelings which the word in the local language has. But still word father can be used in approximation for Bapu but I felt totally helpless in translating cultural terms like Jago, which is a cultural ceremony of Punjabi weddings. Hence I had no option left but to keep that term as it was. However its explanation can be given in appendix or glossary.

Now coming to the translation laws governing it which are included in copy right laws at the international level. International copyright law has two major conventions: the Convention for the Protection of Literary and Artistic Works (Berne Convention.) and the Universal Copyright Convention ("UCC") Three recommendations were formulated in the Brazzaville meeting. The most important one, within the frame of this article, was that protected works should be allowed to be freely used for educational purposes. While the initial intentions of these African nations were oriented towards getting the UCC to accept their proposals, the African nations ultimately shifted their concern towards modifying the Berne Convention. This was partly due to the impending revision of the Berne Convention which, strategically, made the possibility of getting the situation changed more likely for developing countries. Shortly after Brazzaville, a

second meeting was held in New Delhi in December 1963. Here, attention remained focused on considering the position of developing countries. India took the lead and proposed that a study be made of the possibility of introducing compulsory licenses into the Berne Convention for the reproduction of protected works for educational purposes. India also recommended introducing into the Berne Convention translation licenses similar to those in the UCC. India's proposed study was:

If, after the expiration of a period of three years from the date of the first publication of a literary or artistic work... a translation of such work has not been published in that country into the national or official or regional language or languages of that country by the owner of the right of translation with his authorization, any national of such country may obtain a nonexclusive license from the competent authority to translate the work and publish the work so translated in any of the national or official or regional languages in which it has not been published. However, these licenses were subject to several restrictions: a) the national seeking the license was required to establish that authorization to make a translation of the work had been requested; b) where the author could not be found, a notice was to be sent to the publisher or to the diplomatic representative of that country; c) payment of just compensation was to be made to the copyright owner, subject to national currency regulations; d) the author's right of paternity was to be acknowledged; e) the license for publication of the translation would be valid only in the territory of the applying country, with the possibility however to export copies of the translation to another country of the Union, if the national or the regional language was the same as that of the translating country; f) the license would be non-transferable; g) no grant of license would be available where the author has withdrawn all copies of his work from the market; h) the license would automatically terminate when the author published his own translation, if done during the ten-year period from first publication; i) there would be no grant of a license in a developing country unless the author had not published his translation in that country. As expected, the disagreements reigning between the

developed and the developing nations considerably affected the Stockholm Conference to such a great extent that the Protocol has been accepted by only a few developed countries

Four specific aspects of the Protocol were particularly criticized: a) the lack of any guarantee that the authors would be paid for the use of their works, and the doubts with respect to the transmittal of compensation; b) the permission to export copies to other developing countries despite the conditions attached thereto; c) the inadequate definition of a developing country; and d) the lack of any incentive to the developing countries to improve the level of protection beyond the Protocol. Prior to addressing the translator's duty of faithfulness owed to either the author or the end-user, it is important to examine the legal, symbolic, historical and political dimensions of the translator's position.

Obviously, developing countries are concerned with "who" translates the works into their language(s). This is especially important considering the fact that translation is not merely translation of words and ideas but also a translation of cultures and values. Thus, it is important for developing countries to have their own translators examine the work in order to ensure proper adaptation and fitness for their society. The UNESCO Recommendation encouraged member states to adopt standards holding translators to a "linguistic and stylistic" duty and a duty to guarantee that the translation will be a faithful rendering of the original. Although the recommendation represents an affirmation of the original author's rights, it does not shed any light regarding the rights of end-users with translations.

The position of the translator with respect to the author has been a vocal point of debate. The influence of existing international copyright conventions on institutions defending the status of translators is seen by many as unsatisfactory. For example, some commentators have accused the Nairobi Recommendation, of directly lining up with the U.C.C. and the Berne Convention. These commentators argue that these institutions should be more considerate toward translators.

The autonomy of translation as original work is enhanced by separating author from translator. But the originality that entitles translators to legal protection is obviously not the same as that of foreign authors, who still enjoy "the exclusive right of making and authorizing the translation of their works" (article 8). The UNESCO recommendation to improve the status of translators... actually repeats the wording of the Berne Convention and thereby continues the subordination of translators to the authors of the underlying works (article II.3). The point raised by some commentators is that the symbolic and legal position of the translator in the field of copyrights needs to be revised. On one level it is noted that when copyright treats derivative works, it contradicts its key principle: that authorship consists of original expression, and hence that legal protection is given only to forms, not ideas.... In current law, the producer of a derivative work is and is not an author. This contradiction indicates that copyright law must be protecting something else to the detriment of derivative works like translations. The developed countries. legal conception of translation must change. Despite the fact that the translator accomplishes the critical function of bridging cultures and establishing dialogue between remote populations, the present copyright regime appears to lack consideration for these efforts. Unless developing countries. notions change, there The developed countries. legal conception of translation must change. Unless developing countries. notions change, there remains no incentive for translators to translate. This lack of consideration is evidenced in the following comment.

A translation, then, can never be more than a second order representation: only the foreign text can be original, authentic, true to the author's psychology or intention, whereas the translation is forever imitative, not genuine, or simply false. Copyright law reserves an exclusive right in derivative works for the author because it assumes that literary form expresses a distinct authorial personality -- despite the decisive formal Furthermore, translation has not been seen historically as an innocent practice. Some commentators have seen translation used as an instrument of domination to such an extent that it is recognized that "colonialism and translation went hand in hand.

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The Ray of Hope in Dhramveer Bharti's *Suraj Ka Satwan Ghoda*

Sonika Gurjar

“The Sun’s Seventh Horse” which was translated in English by Sachchidanand Vatsyayan.

Dr. Dharmveer Bharti was a renowned Hindi poet, author, playwright and a social thinker of India and was awarded by Padam Shree for literature in 1972 by the government of India. He was the Chief-Editor of the popular Hindi weekly magazine "*Dharmayug*" from 1960 till his death in 1997.

Bharti's "*Suraj Ka Satwan Ghoda*" is considered a unique experiment in story. Telling and was made into a National award winning movie by the same name in 1992 by Shyam Benegal. *Andha Yug*, a play set in the time immediately after the Mahabharata war, is another classic that is enacted very after in public by various drama groups. In 1999, an English Translation, *The Sun's Seventh horse* by Sachchidanand Vatsyayan (Agneya) was published. Its 46th edition was published by the Bhartiya Janpith in 2012.

The Sun's Seventh House showcases the late Dharamveer Bharati's genius in the art of story telling. Both the form and style were experimental and this uniqueness stunned the conventionalist in Hindi Literature. All though competently rendered by the late S.H. Vatsyayan Agneya the translation does not make smooth reading. Set in the idyllic surrounding of rustic Allahabad in the early 1950s, it uses myth as a metaphor to convey six distinct essentially middle class tales of people a small town. A single narrator bridges the common agony.

The story is about love and separation as a permanent motif and lust, betrayal, meekness illicit relationships, amorality and other human emotions thrown in. The main character Manik Mulla a genius who

is a source of inspiration and knowledge to his fellow companions. All his life, he is searching for the meaning of love in his own life and life of others but unfortunately this search ends in a black hole of social restrictions, economic compulsions, pressure from peers and a life of compromised. Most of the fine, circumstances are playing the real villain, mostly out of the control.

Manik Mulla who narrates the story of three leading ladies is an observer, as well as a participant in the stories. He is a detached man, has complete control on his emotions, more like a silent observer. Jamuna is free spirited girl who believes in fairy-tales, love stories but she had to face the harsh realities of life. Because of social and economic compulsions and more than that, the lack of courage of her lover (Tanna) to rise above his circumstances, she had to marry a man much older than her age but she never gives up and finally, finds the new meaning of her life with her own means.

Lilly is another love interest of Manik Mulla who also gets married to a boy not of his choice, again because of social and economic compulsions and she finally leaves her husband (Tanna) lover of Jamuna. Third love interest of Manik Mulla is Satti a girls of lower caste who works for a man who owns a small soap factory. When the girl needed Manik's Protection and support most, he betrayed her and left her in the hand of person who already raped her once. Maheshwar Dalal plays a role of villain in all these stories in one way or the other.

The story is so brilliantly woven that every character seems to connected with other in not one but from many angles. It looks like a game where one can not live without affecting others. The end of the story is unexpected, horrible and literally dark. The bright and genius Manik Mulla with complete control on his emotions who played only as an observer or narrator, suddenly meets his past in the form of Satti, the girl whom he betrayed. This time he couldn't control his emotions and for the first time he stop moving forwarded. He leaves his journey, leaves his friends, starts following his past and finally became disappeared. The story tells about the character of Manik Mulla turning from white to grey to black. The most interesting

aspect of this novel is that while it supposed to be set of five stories, it is actually a single story, fold from different angles and point of view.

According to Hindu mythology, Surya the Sun God's chariot is pulled by seven horses, said to depict the seven colors of the rainbow. According to the one particular legend, one of these horses is weaker and lags behind the other. The speed of all the other horses is impacted by this one horse. Similarly, the link in all these connected tales in Manik, who come across a very weak person. It is inability to be strong that contributes to the tragedies. The author is adept in bringing out the varying positives and negatives in each character by retelling the same story from different points of view.

As despite of all the darkness and sadness there is something that inspires to light up the dark, lead to the good. The truth, faith and bravery lead the soul to the light in the same way the seven horses lead the chariot of the sun. The chariot of the Sun has to move forward always. But it's destroyed during its journey via the streets of our dark corrupt, low-value and immoral lives. Except for the seventh horse, all the six horses have been severely injured. The seventh horse is still brave, determined, focused and is moving ahead continuously. The seventh horse is the future. Bharatiji Co-related this seventh horse with the children of his novel's characters. He says these children, the new generation will lead us to the light and we must have faith in this seventh horse.

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Translation in the Era of Postmodernist Art

Bhumika Sharma

Postmodernity of Translation: Hybridity and Hypertext

Translation as an art begins at linguistic site and takes shape crossing the barriers of differential languages. In its cultural engagement, it mediates between the source and target culture with innumerable gaps, silent spaces and intermediary elements that separate one cultural experience from the other. In the words of Karin Littau, "Translation is characterized by in-betweenness: caught as it is between the demands of the source system and that of the target system, the demand ... to mediate meaning and negotiate the very instability of signification, translation is always a hybrid." Littau's view of translation draws attention to the appositional nature of translation and places it in close connection with the contemporary postmodernist condition which is marked by hybridity and hypertext.

One may often observe the cross-referentiality of hypertext and hybridity of translation in relation to the present postmodernist world. There are many questions which appear important while comprehending the relational dynamics of translation as a medium of postmodernist art. Translation, being an artistry in itself, encompasses multiple layers of performance in contemporary world. Addressing the issues related to its performative character one may ask; where does translation stand as an intermediary art? To what extent does it change form in its postmodernist positionality? How does one perceive the role of translation in the present age which is chiefly defined by its global character and technological intervention? Has the postmodernist condition affected the traditional character of translation which is chiefly defined by its linguistic strain? Or, on the contrary, it has strengthened the linguistic claim of translated texts with regard to their specific cultural contexts? What

novel dimensions are opening up for translation to grow on unconventional lines?

It is, indeed, interesting to explore the postmodernist in-betweenness in the field of translation and emergence of unconventional cultural output with regard to translated texts. An analysis with the help of a few case studies may throw light on the emerging transformative character of translation in the contemporary culture of hybridity and hypertext which, on the one hand, allows an unrestricted easily accessible cross-referencing between related sections of text and associated graphic material in the form of electronic literature by using hypertext links, whereas, on the other hand, overcome the barriers across the different linguistic domains by using translation software in virtual space. It not only provides a new context for non-linearity in literature and reader interaction in today's postmodernist acculturation but also setup a cross cultural reference modality in terms of translated virtuosity of the texts.

Postmodernist Apposition: Blending Textual and Extra-textual

Let's begin with reviewing the rapidly increasing role of translation in contemporary globalized world which is closely connected by quick means of transport and communication. While addressing the issues such as how one views the nature as well as forms of 'translation' in contemporary cultural condition or the way translation carries the same performative features as traditionally defined, one also realizes the inescapable change the process of translation experiences in its transformative department amidst the postmodernist condition. Today, translation does not appear purely a linguistic or literary phenomenon. Although it conforms to the preconceived notion of derivative linguistic and literary topography to a certain extent, yet its juxtaposition with other mediums reveal the essentiality of cross-mode interconnectedness that underlie all forms of postmodernist art.

While viewed from 21st century cultural position, one may note that contemporary postmodernist world is marked by two strongly influencing factors, namely technological interventions and inescapable operative capitalistic forces. While placed in such

cultural context, today translation appears to stand somewhere between the means of mass media and market. In fact, translation as an intermediary act has extended in its configuration at various levels of cultural exchange. Susan has rightly addressed these, hitherto less attended, dimensions of existing translational acts. Perceived within the ever expanding commercial framework and popular taste, these translational acts seem engaged with a number of elements other than verbal execution. In Susan's view it refers to the "changes that signaled a shift from a more formalist approach to translation to one that laid greater emphasis on extra-textual factors"(13). Anyone aspires to comprehend the transformative aspects of translation need to examine these extra-textual factors that affect the nature as well as execution of translation as an intermediary form in contemporary cultural position.

Here one may quote the famous marketing disaster which was the result of failure to understand not the source text and its correct equivalent in target text but the difference between the reading habit of source and target culture. A famous drug company marketed a new remedy in the United Arab Emirates and posted its advertisement for the people. The said advertisement targeted the prospective consumers of ventured market to impress the miraculous impact of the drug. To avoid any mistakes they used pictures. The translated text was simultaneously accompanied with the pictorial depiction of the drug-effect. In fact, it was featured with a series of sketches to communicate. In that creative piece of commercial advertisement, the company endeavored to deliver meaning. The script was translated both at textual and visual level as a specimen of postmodernist art. The first picture was of someone ill, the next picture showed the person taking the medication, the last picture showed them looking well. The script translation was, undoubtedly well, but what the creative translators forgot was that in the Arab world people read from right to left! The similar example of ineffective coding in cross-cultural translation can be witnessed in the Pepsi advertisement made for Taiwan. There the translation of the Pepsi slogan 'Come alive with the Pepsi generation' conveyed 'Pepsi will bring your ancestors back from the dead'.

These case studies provide classic examples of extra textual slippages of a translational act that feature in the multi-layered nature of contemporary postmodernist art. One may state that, within the postmodernist purview of reader/audience oriented translational acts; there are many extra-lingual factors beyond the existing texts which percolate in creating and imparting meaning. A translation act passes not only a word but transfers an idea from one culture to the other. These acts, being located in the postmodernist culture, may be mediated by numerous elements besides language. In fact, present day translation does not simply carry the traditional concern of fidelity or ethics in an act of translating a word from one language to other whether it is a literary text, animated movie or an advertisement tag line. What becomes more important is technological intervention which bring mass media for wider access and visual impact and market prediction that ensures reception and economic viability of a translated work. Today, the acts of translation especially those backed by commercial factors can be neither fully explained nor understood in isolated context or simply at the level of literary execution of the text. It does not remain limited to linguistic domain but interlopes a number of outlying rudiments that shape and render its artistic execution whether it is a best-selling novel, advertisement tag line or sub-titles of a Hollywood movie. Since contemporary postmodernist condition intercedes the field of translation through technological mediation and cultural commodification, there is need to examine translation's engagement with outer elements at various levels.

Translation across Genres through Technological Intervention

In the present postmodernist cultural condition translation is also affected by the technical proviso of mass communication. Today agencies of mass communication such as newspapers, radio, T. V., films and internet has opened up a new vista for translation. It cut across diverse cultures, different mediums and its perfunctory formats. Although it primarily works at two levels of language and culture yet any translational act associated with its intermediary role in bridging the linguistic and cultural gap actually proves a multilateral negotiation at the end. In the postmodernist era of

semiotic and semantic convergence, the artistic dimensions of inter-symbolic translation corresponds the inter-lingual translation of meaning at the cross-genre collocational site. It places the translation at the center of multi-media semantic and semiotic significations adding more nuances to a creative act which is chiefly performed at linguistic site. There are parallels which indicate the complexity of an artistic performance that is worked out at cross-genre junction. To capture its dynamism, one may illustrate the sculptor of Khajuraho which is regarded as an inter-symbolic translation of the *Kamasutra* of Vatsayajana in the ancient time. Its technologically mediated contemporary manifestation can be seen in a movie like *Haider*. *Haider* can be regarded an epitome of postmodernist cultural output in its symbolic signification and ideological overtones which translates a literary text of 16th century English dramatist of Elizabethan era into an Indian Bollywood film script initiated at linguistic site yet underlined by political message, audio-visual restructuring and bearing director's impact as auteur signature interlacing translation with the adaptation.

Here, one may perceive the enhancing role of translation and that too in novel forms like adaptation in the present case which is distinctly marked with technological interventions. In such case, a cross cultural adaptation that involves translation as an essential intermediary activity facilitates cross-cultural communication at various levels. Besides that, due to technological intervention and altered format the words are arranged in a new set up since the main sense of the word and intended meaning is conveyed not only through verbal equivalent of target language but also by a structured frame of light, music and sound and of course through the pitch, tone and non-verbal expressive skills of the performer. As pointed out by K. K. Rattu, "The media does not use translation as a source of linguistic change alone, but also highlights regional characteristics of the dialect/ language... Then it is not simply a linguistic transference, it is a transformation of language at regional level and leaves a direct impact on the viewer through the histrionic capability of the presenter as well as actors" (21-22).

It is interesting to analyze the movie *Haider* on the lines as suggested by K. K. Rattu. The English text of a great Elizabethan dramatist with its English lexis and cultural semantics is translated into localized loquaciousness of Indian political frame of Kashmir conflict by the film maker Vishal Bhardwaj with Basharat Peer as its script co-writer. The regional dialect blended with the histrionic capability of its actors like Shahid Kapoor, Tabu, Shraddha Kapoor, Kay Kay Menon, and Irrfan Khan with switched format from drama to script evinces its dynamic frame.

One may explore how many strains ricochet in *Haider* as a piece of postmodernist art. It illustrates the contemporary conjunction of social, political, technical, artistic, cultural, and literary genres where translation is only one of the intermittent arts that join a larger creative enterprise of an artistic act. The whole process of presenting a central character of Hamlet/Haider schematically positioned in the cultural artifact created in the form of text/film being translated from English to Hindi for English/Indian readers/viewers showcases the cross-genres postmodernist art. Despite translation as an essential prerequisite for such artistic piece, it is extra-textual factors (as suggested by Bassnett) that play more vital role. And these elements are more cultural in nature whether one expostulate the socio-political context of *Haider* or its artistic exhibition in the format of movie with palpable technological mediation

Role of Market Forces

Living in the world of artefacts is another important characteristic feature of contemporary capitalistic system. Since these artefacts are not only created but also reinforced by the profit-loss calculation of capitalism. These are the capitalistic forces which shape the global reality of postmodernist condition. That's why Zizek identifies "insidious links between corporate globalisation and cultural subjectivity, a complicity between postmodern culture and that endorsed by the logic of capitalism" (Zizek 43). In this light translation can be viewed a necessary tool to bridge the linguistic gaps and facilitate an uninhibited access to available market of various cultural artifacts whether it is a book or T. V. serial or a movie.

A foreign text is translated in a completely new frame of references with altered audience and cultural context. Let's take up the example of an animated series like *Oggy and the Cockroaches*. It is a French animated comedy series produced by Xilam and Gaumont Film Company. The cartoon relies on slapstick humour, much like the other popular imported cartoon characters in *Tom and Jerry*, the American animated series. Full with most gags, the humor is easily accessible and enjoyable for younger viewers. It is more visual than audible, hence dialogues are kept limited. Yet, while broadcast at other locations, translation becomes an inevitable necessity to ensure access and becomes an additional performative feature.

The said series is telecast on the Cartoon Network targeting Hindi speaking North Indian child viewers. In the translational act to render it linguistically accessible by the targeted group, it experiments with the audio histrionics of celebrity voices like Bollywood heroes Sunny Deol and Shahrukh Khan which does not leave the translation of character specific dialogues in an isolated linguistic domain. Moreover, the text of the dialogue is altered to fit in the histrionic utterance of popular celluloid figures with their signature speaking style. Phonological elements of utterance go hand in hand with the morphological and syntactical elements of scripted composition. It is market oriented translation. In fact, the words and phrases are modulated to considerable extent to fit in the designed format to capture the attention of the targeted viewers and make it more popular to increase TRP. Through translation language attains a popular form because of its presentation in media. It aims to cash on the audience by catering to the popular taste. Translation being a powerful tool to transcend linguistic barriers and access the 'other' domain, it gets involved in almost all cross-cultural exchange ranging from verbal communication to literary text, mass media presentation and other market oriented projects. It may be one of the reasons that render translation popular and frequently resorted to by various cultural agencies in contemporary postmodernist time.

Conclusion

Hence, in the postmodernist age of technological intervention and global connection, translation does not remain a pure linguistic art all

the time but enters into a new phase of evolution, within a well-designed artistry, from linguistic duality to multiple positionality. It is affected by diverse constituents ranging from medium/format/audience/market/cultural context or popular taste to many other explicit and implicit factors that shape the final output of translation as a performance.

In other words, a translation act is not only a lingual process but also a cultural and artistic window to reference knowledge. Beside language and its linguistic nuances, what equally matters for a translator in contemporary time are the elements like the point of view, subject, structural arrangement, phonological configurations including rhythm and tone while substituting a word/syntactical configuration from one language/ culture/ format/ medium/ genre to other. There are numerous integral and peripheral considerations that shape the translated text produced in diverse forms; be it a literary text or T. V. serial dubbing or running subtitle of a movie or in any other form. In such case a translator focuses on technicalities of medium, market of designed cultural output, and figural imitation of corresponding imagery within the aesthetic frame. It expands the working sphere for translator including Language, Media, Socio-political context, Cultural Tropes that become the defining feature in the realm of targeted translation. It is an artistic assemblage of multiple considerations that go in shaping its final outcome. Being located at cross-cultural, cross-genre, cross-medium, cross-artistic frames of postmodernist art; translation is worked out at multiple technical and cultural strata. Hence, the translation does not remain pure as perceived in its traditional form, but becomes hybrid absorbing the postmodernist strain of juxtaposition in the realm of art.

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The *Ramayan*, *Ramcharitamanas*, *Ramlila*: Translation; Transcription and Folklore

Dev Vrat Sharma

The *Ramayan* has no parallels as there is no other great work, which has nourished the Indian cultural tradition generations after generations; neither has there been a greater classic which has allowed it-self to be disseminated, transmitted, percolated, and transformed thus. The legend of Ram and *Ramkatha* is thoroughly transmitted in the social milieu of the sub-continent and even beyond. It is a unique and singular case in the literary world, wherein a work of art transcends boundaries of economic compulsions; the demand-supply nexus; salability and profit motives; the regional politics and linguistic rivalries; such social constraints as – declining importance of primary groups, increasing dependence on impersonal resources, declining participation in religious spectacles and many more.

In a similar vein, the work defies any categorization or classification, cutting across the divide of; folk/classical, literary/oral, rural/urban, old/new, local/regional/national, religious/secular, dialects/languages, etc; it has not only survived, but caused itself to be preserved for the ages to come, owing largely to its mobility and adaptability. It has expanded its field immensely by adapting to almost all the possible genres: epic, drama, dance-drama, novel, songs, ballad singing, opera, shadow puppets, rituals, contemporary stage, radio plays, TV serials, films, contemporary fantasy fiction and video gaming. Thus, *The Ramayan* displays inestimable commensurability, a culture- specific expression of a multicultural consciousness. It is expressive of both the dimensions the transcendental and the phenomenological, i.e., the universal order along with the everyday mundane experience.

“The *Ramayan* takes pride in calling itself a *kavya* (poetry) and an *aakhyana* (narrative) and an *itihaas* (history)” (Kaul). The historiographic versions of Lassen, Weber, Jacobi, Winternitz etc, tries to build in the allegorical component admixed with history of the phase of Aryan expansion into northern India and later further south. D.C. Sen points out three sources of *Ramayan*: *The Dashratha Jatak*, The cycle of legends of Ravana from south, and the Ape worshipping legends prevalent at that time. Ram, Sita, Dashratha, Janak, Vasishta and Vishwamitra are familiar names in the *Vedic* literature; whereas Vishnu and Brahma were *non-Vedic* deities: hence the interpolations. According to the legend, the story was narrated to Valmiki by Narada. Valmiki was later stirred emotionally by the killing of the male *kronch* bird by the hunter and the consequent grief of the female bird moved him to a state of deep pity and then to a subsequent state of self identification, thereby completing the process of universalization and found the apt expression of this state in the grand poetic composition of *The Ramayan*.

Though some authorities talk about the oral tradition of *The Ramayan* to be as old as 1500 B.C., the date of Valmiki's *Ramayan* is approximated as the 5th to the 4th century B.C. However it has various recensions and sub-recensions and many surviving manuscripts. In its extant form it is an epic poem of 24,000 *shlokas* in the *anustubh* meter of 32 syllables. Coming down to *The Ramcharitmanas* of Tulsidas, who according to the *Bhavishyottar Purana* and *Bhaktimala* of Nabhadras was an incarnation of Valmiki, we have an Awadhi rendering of 1073 stanzas wherein 18 different meters were deployed; of which 10 were of Sanskrit, including the *anushtubh*, and 8 of Prakrit.

Tulsidas had *The Ramayan* narrated to him by Narharidas, his guru, in the Varha Kshetra, as mentioned in the *Ramcharitmanas*. Tulsidas' work has, as its sources, the original Valmiki's *Ramayan*, *Adhyatma Ramayan*, *Prasannaraghava* and the *Hanuman Natak*. However, there are legendary references to his meeting with Ram and Hanuman as mentioned in the *Bhaktirasbodhini* of Priyadas, thereby bringing in the element of divine inspiration and the vision of the re-enactment of the great saga. It is, however, imperative to note that

Tulsidas had a formal inception into the *Vedic* learning and studied for 15 years in Varanasi under Sesha Sanatan; the four *Vedas*, six *Vedangas*, *gyotisha* and the six Indian schools of philosophy. The profound success of *The Ramcharitmanas*, other than the easy accessibility of the text rendered into the familiar spoken language of the time, was the success of living and perceiving life in its totality, of relating to our life experiences and the living reality of our tradition, to comprehend the meaning of our myths and symbols and to tap the vast potential of the living force lying dormant in a semi-forgotten heritage. *The Ramcharitmanas* optimized the Indian socio-cultural reality; it ordained a newer look into our own literary credentials and an opening up of closed categories of religion and myths and the working of social institutions and philosophy. Tulsidas provided a realistic and empirically pluralistic picture of the indigenous culture. Mahadevi Verma comments that the contemporary Indian society is an edifice built by Tulsidas.(Pandey)

Another important momentous shift brought about by *Ramcharitmanas* was the broader acceptance and assimilation of varying multiple standpoints in the changed socio-cultural and political reality of the 16th century India. In the field of philosophy and aesthetics the transition was equally profound. *Yoga Vashisht*, the earliest Sanskrit work on *Vedanta*, believed to have been composed by Valmiki, also known as *The Maha- Ramayan*, embodying the science of ontology, principles of psychology, tenets of ethics and practical morality, enunciated a formless infinite *Brahma*. Juxtaposed to this was the Tulsidas' philosophy, as outlined in the dialogues between Kakbhundi and Garuda in the *Uttar-kanda* (Prasad), as being assimilative, and thereby reconciling the diverse tenets and cultures of Hinduism. This was an unprecedented amalgamation of the *Nirgun* and the *Saguna* schools of thought. Thus Tulsidas' Ram was, "Valmiki's exemplary prince, the cosmic Vishnu of the *Puranas* and the transcendent *Brahma* of the *advatinis*" (Lutgendrof). *Ramcharitamanas* has, traces of *Vishistha Advait* of Ramanuj, *Vivartavaad* of Shanker and *Satkhyatavaad* of Ramanand. Vinaypatrika sees the phenomenal world as neither 'satya' nor 'asatya', nor both.

In aesthetics the difference or the transition can be comprehended in the inspiring thought of the two works. In *The Ramayan* it is the real life situation which generates the deep sense of pity for the female *karuncha* bird thereby setting a perfect condition for the stimulus of the 'vaibhav' and 'anubhava'. Such kind of grief cannot be conveyed directly through the medium of conventional language but with the aid of 'dhavani' (suggestive poetry). On the other hand the guiding impulse of Tulsidas is deeply entrenched in 'bhakti' both as a 'sthaibhava' and the consequent 'rasa'. Valmiki depicts Ram as a hero king, a postulate of *dharma-sthapaka*, therefore the central 'rasa' invoked is 'veer-rasa' sublimating into the 'santa'.

It is imperative, here, to include yet another perspective of the Ram history coming from the south. Kamban's *Ramavartam* of the 11th-12th century A.D. was released at the temple of Srirangam, the southern centre of *Vaishvanisim* and the foremost of the 108 temples of the *Alwaras*. The prime inspiration of Kamban's *Ramayan* was the *Sangam* literature (both *Silpadikaram* and *Mallikamalai* refers to the Ram story), and the contemporary poetry of the *Alwars*. Kamban's Ram is a god descended to earth, one who suffers like humans, but never the less uplifts, guides and help man. Endowed with full divinity he is yet an *avatar* of Vishnu. Kamban includes the story of Phralad in the *Yudh-kanda* to highlight his family deity Narsimha. Kamban's originality is reflected in his omissions and additions to the original tale as expletives of his beliefs, for instance the treatment of Ahilyaa, Tara and even Suparnkha is much more humanitarian expressing his claims for woman dignity. Similarly Kamban's Ram is a vegetarian, and is much more generous in his treatment of Guha, Vibhishana and Sugreev, reflecting the ethical code of *vaishvanism*. "The cultural background of his land did not permit him to simply retell the story of Rama as depicted, long past, by the sage Valmiki for some of the incidents ran counter to it. The artist in Kamban thought that changes are necessary to make the epic grander. These compulsions he willingly obliged and made changes in such a way as to suit to the culture and literary taste of the populace of the soil" (Gnanasundram). Kamban has more craft in versification and more realism in character delineation; he is more lyrical and strikingly original in his dialogues, similes and metaphors. Kamban uses

viruttam and *santham*, which were the then popular styles deployed for the verse and tune respectively. Along with Tulsidas and other *Bhakti* poets he does a valuable service towards the development and enrichment of the regional languages.

Although there is historical reference to the enactment of *The Ramayan* in the form of plays even before Tulsidas, the *Ramlila* shows were said to have been organized for the first time by Megha Bhat, a disciple of Tulsidas. And thereafter the tradition has continued to the present times. *Radhayshayam Ramayan* is a dramatic version of the *Ramcharitamanas* in Hindi with some input of the *Braj* dialect, and is profoundly used in the folk tradition theatres in the enactment of *Ramlila* particularly in the Hindi heartland. The language in these enactments may vary owing to the place of performance, nevertheless, it relates very closely to the locale. In some versions of the *Ramlila* Awadhi is used and in some others we have the *Khadi-boli*. The main tale may be laced with, very closely related issues of local contemporary importance. Most conspicuous aspect of these *Ramlilas* is the intense self-identification of the audience to the actors and the given situation. On various occasions the actors 'speak directly to the audience in a declamatory, rapid and stringent manner'. At times the performances are supplemented with short interpolations of local themes and concerns, no matter how obliquely related they might be to the main story. In *Radhayshayam Ramayan*, although the religious and ethical environment is made to sustain throughout, it is not 'veer' or 'bhakti' but 'hasya' which emerges out as the core 'rasa'. Humor is of paramount importance as adhering to the norms of these folk presentations and is induced largely through brief comic interludes, at times; even the central tale is given a comic twist. Humor usually touches upon the contemporary socio-economic and political issues and situations with satire. The dialogues are usually delivered at a very high pitch and mostly contain the characteristic traits and styles of the actors. These performances build up an immediate, direct, realistic and rhythmic relationship of the artists with the audience.

The prominent *Ramlilas* are those of Ramnagar, Braj, Madhubani, Chitrakoot, Awadh etc. In Ramnagar, it is a great spectacle, wherein

the whole city is transformed into a theatre registering a presence of a million pilgrims amidst permanently erected structures serving as Ashok-vatika, Janakpuri and other places. Most important feature is the active involvement of the royal house of Varanasi in the pageant. The whole atmosphere is charged with religious fervor with the recitations of the *Ramcharitamanas* by the *Ramayani sadhus*. The performing actors are looked upon with reverence and their final presences on the stage are reckoned as *darshan* by the audience. *Bakshi ka Talab Ramlila* is a unique case, as the central characters of Ram, Lakshman and Hanuman are played by Muslim youths and has been adapted as a radio play with the title, '*uss gaon ki Ramlila*'.

The *Ramlila* performance is much more than a mere staging of the Ram story, they are events of great socio-cultural import, soaked deep in history, they are the carriers of the tradition, of a way of life which has changed but little over thousands of years. The *Ramlila* committee, the local fund raising, the legacy of families inheriting roles for generations, the transformation of the surrounding area into *bazaars*, the movements of vast population as pilgrims are unique and unparalleled all over the world. The tradition of *Ramlilas* has gone beyond geographical and political borders so that not only countries like Nepal and Pakistan but countries such as Fiji, Mauritius, Suriname, Guyana, Trinidad and Tobago, The Netherlands, Great Britain, Australia, Canada and U.S. are witness to this inimitable event of Indian diaspora. Laos and North-East Thailand have their own version of folk plays in 'Phra Lck' and 'Phra Lam'.

The Ramayan was originally conceived in the Oral version and might go back to 1500 B.C. as a plausible date. However, after the codification, the written word as available to us is about the 5th or 4th century B.C. The tradition of its oral narration, the *katha* recitations by *kathakars*, has sustained. *Kathakar and Ramayanis* in the Hindi belt, *Daskathiyas* in Orissa, *Kathakar and Panchalis* in Bengal, *Wari leebas* of Manipur, *Ojapalis* and *Khongjom parvas* in Assam, *Verragasey ballads* in Mysore, *Bhart Bhattas* of Kerela, *Kathakudus* of Andhra Pradesh, Muslim *Jogis* of Mewat etc are the various sects

involved for generations in imparting the oral recensions of the great saga. Among the tribes: the Bhils, Mezos, Santhls, Gonds, Korkus, Khasis, Bodo Kacharis etc have their unique and distinct *kathakars* who orally narrate the great story with certain variations in the storyline and characterization, having their own plots and sub-plots reflecting their geographical landscape, their moral and ethical codes, kinship ties and their local heroes. Along with the tribal and folk versions are other recensions which have been popular in religious sect and cults, for instance, the oral tradition of the Ram story, as *Kesar Saga* in the Kameng district of Arunachal Pradesh, is immensely popular.

The story of Ram had a universal appeal as a most befitting tale of idealism and grandeur; hence we have adaptations of the story by various communities and socio-religious cults. Each adaptation had the imprints of the ideological inputs of the adapting group, therefore in the Buddhist tradition Ram is a *Bodhisattva*, and his life is seen as an enactment of the life of Buddha with the great spirit of self-sacrifice and renunciation. The *Jatak tales* too, seem to reflect, although briefly, the Ram story. In the Prakrit text *Paumacariyu* of Vimalsuri, the Jain ideal of Ahimsa is central, so much so that killings are avoided in the story. It is not Ram but Lakshman who kills Ravan, Ram at the end becomes a Jain *muni* with Sita and Kakei turning nuns.

Muslim (Mappilla) Ramayana: Mappillapattu is a song genre popular among the Muslims in South India especially from Kerala and Lakshadweep. These Muslims incorporated episodes of Ramayana in these songs. These songs came to be known as Mappilla Ramayana and have been handed down from one generation to the next orally. In Mappilla Ramayana, the story of the Ramayana has been changed into that of a Sultan and there are no major changes in the names of characters except for that of Rama which is Laman in many places. (Sappatti)

The *Bhusundi Ramayan* in Sanskrit is of the 12th century A.D. and expresses the *Shakta* doctrine. Similarly another contemporary Sanskrit text is *Adhyatma Ramayan*, which is representative of the

non-dualistic canon of philosophy with early traces of *Bhakti*. The story stood as a model for the genre of Sanskrit *kavya* and as a result some of the best literary works were composed: *Abhisheka Natak* by Bhasa; *Jankiharan* by Kumardas; *Uttarramcharitam* by Bhavbhuti; Dinnaga's *Kundmala* and the *Raghuvansham* by Kalidas had the Ram story in his annals of the Raghu clan. Although the role of the Ram story in propagating and enriching the regional languages is acknowledged, substantial studies in the area are still to come. In this regard the following works are important: Assamese *Katha Ramayan* (15th century); Bangali *Krittivas Ramayan* (15th century); Marathi *Bhavarth Ramayan* of Eknath (16th century); Oriya *Balramdas Ramayan* (16th century); *Pothi Ramayan* in Urdu (17th century); *Ramavataara* of Guru Govind Singh in Punjabi (17th century) and Kashmiri *Ramavatracharita* (19th century). The Ram story traveled to foreign lands and some of the foreign versions were:

1. **Sri Lanka:** In this version, Ravana is hero and He was known to be a complete man which is why he came to be known as "Dasamukha". His kingdom was known to be the most advanced kingdom of his times. He freed a race from the oppression of the Devas. And yet Ravana's death is the most celebrated death of the mankind.
2. **Malaysia:** Malaysian Ramayana According to this version of Ramayana, Dasaratha is a great grandson of Prophet Adam. Ravana receives boons from Allaha and not Brahma. Lakshmana is the hero in this story and Rama is not at all heroic.
3. **Thailand :** Thai Ramayana Thai version of Ramayana is known as Ramakien in the local language. In this version, Sita is the daughter of Ravana and Mandodari. Hanuman is the hero in this story and not Rama. In Malaysia, the Ramayana episodes are divided into two categories, those that concern the fundamental plot, pokok, (base, trunk) and those non-fundamental episodes, ranting (twigs), which consist of Rama's adventures and those of the other main characters.

4. **Indonesia:** The Ramayana epic came to Indonesia around the 8th or 9th century and was written in the Old Javanese language. It was entitled Ramayana Kakawin. It was used to revive Hinduism at the time when Buddhism was firmly entrenched in Sumatra, West and Central Java. The Hindu resurgence was made possible through the puppet shadow play, Wayang Kulit and the Wayang Purwa. There are also masked dance dramas, wooden doll puppet plays, and ballets depicting the Ramayana. A gamelan orchestra invariably accompanies these dramatic performances.
5. Hungarian version!
6. **Cambodia:** The Reamker is the Cambodian version of the Ramayana. There is evidence of the importance of Rama's story in Cambodian culture that dates to the 6th century AD. The earliest references to the Rama story are found in temple iconography and epigraphy. During the medieval centuries several versions of literary texts entitled Ramaker were written. Today we see evidence of the Ramakerti in oral tales, visual, and performing arts, especially classical dance of the Cambodian court.
7. **Laos:** In northeastern Thailand there is a version of the Ramayana entitled Phra Lak Phra Lam which is the same story and title found in Laos. There are three versions of the Phra Lak Phra Lam and local legend has it that two of them were told by Buddha himself. It became a Jataka tale and is considered to be a story of one of the previous lives of Buddha. To the people Rama represents the ideals of righteousness and his life is depicted in dance, music, art, narrative, oral, and folkloric tradition throughout Laos. Two popular versions of the Ramayana are Phra Lak Phra Lam and Gvay Dvorahbi and are told for instructive and entertaining purposes.
8. Ramakavaca of Bali (Indonesia)
9. Maharadia Lawana and Darangen of Mindanao (Philippines),
10. The Yama Zatdaw of Myanmar.
11. The 9th-century Javanese Kakawin Ramayana

12. Yogesvara Ramayana is attributed to the scribe Yogesvara circa 9th century CE, who was employed in the court of the Medang in Central Java
13. The Ravanavadham of Bhatti, popularly known as Bhattikavya.
14. Nepali ramyana - written by Bhanubhakta Acharya
15. Written by Siddhidas Mahaju in Nepali.
16. Cambodia - Reamker
17. Thailand - Ramakien
18. Laos - Phra Lak Phra Lam
19. Burma (Myanmar) - Yama Zatdaw
20. Malaysia - Hikayat Seri Rama
21. Java, Indonesia - Kakawin Ramayana
22. Philippines - Maharadia Lawana
23. Nepal - The Nepal Bhasa version called Siddhi Ramayan was written by Mahakavi Siddhidas Mahaju Amatya during Nepal Bhasa renaissance era and the Khas language (later called "Nepali") version of Bhanubhaktako Ramayan by Bhanubhakta Acharya marked the first epic written in the language.
24. Tibet - found in several manuscripts from Dunhuang. (Sappatti)

A very interesting account of a version of *Ramayana* comes from the study of the practices of the Brahmin women of Andhra Pradesh (Narayan Rao). They have a convention of retelling the Ram story in songs by their closed community sung to virtually no musical instruments and no rhyme patterns. The selection of the space and time is conspicuous; the backyard of the house is chosen as it is their own private space with little or no presence of the men-folk of the house, similarly the afternoon is their leisure time. Their version of the story is strikingly different from the patriarchal overtones of the original tale. The themes of these songs are expressive of the feminine sensibility, as the main events, particularly the war, are not spoken of. The common themes of these songs are; the pregnancy of Kaushalya, morning sickness, child birth, tender nuptial love, marriage ceremonies with women dominating the proceedings, rituals repeatedly emphasizing the auspicious role of women in

Brahmin household and other activities in which women have an important role to play or are of their interest. Ram is not depicted as a god but merely as the master of the house with little control over the family affairs. It is the minor and passive characters in the original story, like Urmila and Santa come to occupy the lead role in these songs. The language of these songs is deceptively gentle, although pre-fixing a statuesque they carry in their womb inherent tensions; pressures of joint family system; frustrations of day to day life; repressed sexuality etc. These songs perhaps offer some sort of psychological resistance to the male-domination in a quiet and subdued way, in a style which is satirical hinging or ridicule.

Similarly in the *Ramayan* songs of lower caste woman, “strategy of subverting authority while outwardly respecting it is found”. The physical space shifts from the backyard of the house to open fields. The female agricultural labor belonging to the Malas caste, with less dependence on their men enjoy considerable freedom in internal matters. Hence the themes of their songs are different; Sita's life in the forest, Urmila's sleep, kidnapping of Sita, the father-sons conflict etc. In one of the songs the hierarchy is reversed by depicting gods working as slaves.

Another unique account of an altogether different version of the story is presented by Anand Neelakantan in his book *Asura: Tale of the Vanquished*. This is the account of the story from the other side; the trounced Asuras. The story has two narrators; Ravan himself and one of his surviving subordinate Bhadra. The account of Bhadra runs parallel to that of Ravan thereby providing it not only a justification but some degree of artistic objectivity as well. The narration offer a contrary interpretation of the *Ramayana* tale, it criticizes the *Brahminical* view point and institutions, claiming for *asuras* the epithet of the outcaste, and in this sense the work may be treated as belonging to the genre of subaltern literature. The caste divide is highlighted and the oppression pronounced throughout the novel, particularly so, in the narration of certain controversial instances as the slaying of Shambuka by Ram, under pressure from the priest class, for reciting the *Vedas*. The book also questions the vainglory of military achievements and declares war to be futile bringing misery

to both the victor and vanquished alike. Here, Ravana is the eventual hero, if nowhere else; a man who “freed a race from the yoke of caste-based Deva rule”. His character is fiery, with a will of iron, one who leads his tribe as a savior from victory to victory, blatantly straightforward in his desires, one who is deceived by his own men and more painfully by history too. Bhadra concludes his account of Ravana : “Ram may be seen as a god, but Ravana is the more complete man...eager to embrace and taste life- all of it”.

The account of the various versions, oral and written, forms and adaptations of The Ramayan are inexhaustible. In the present times literary tastes flicker for a while and are gone to be replaced by newer texts, new styles and genres. In this rapidity of all encompassing change the tale of the Prince of Ajodhya has sustained for over 3000 years and is still going strong, such is the power of tradition and the dynamism of the story: “The essence of the Ramayana and other narrative traditions have been expressed across a multitude of cultures and artistic renderings. These diverse and sometimes subversive interpretations ensure that we do not think in the singular” (Gnanasundaram).

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Translation as A Cross Cultural Communication with Special Reference to Rajasthani Short Stories

Rashmi Bhatnagar and Sarita Chanwaria

A translator is a mediator between cultures. Translation is a process of replacing a text in one language by a text in another language. It implies that an original creative piece in a specific language is converted into another language. The need for translation arises because the readers wish to experience works of literature written in languages not comprehensible to them. Translation has gained paramount importance because, “We live in a chaotic world where we are implicated in the affairs of others speaking other languages. But even more urgent and legitimate is their role in multi-lingual societies and countries, where the diverse impact of multi-lingualism needs to be systematically and constantly countered by demonstrating the underlying meta-linguistic unity in terms of the content”

When people of varied languages are to communicate with each other, they need a common language. Translation involves both language and culture simply because the two are conjoined “Language is culturally embedded: it both expresses and shapes cultural reality, and the meaning of linguistic items can only be understood when considered together with the cultural context in which the linguistic items are used.”

Translation involves the transportation of thoughts expressed in one language by one social group into the appropriate expression of another group. It entails a process of cultural de- coding, re-coding and en-coding. Cultures are increasingly brought into greater contact with one another.

Translation, as a mode of cross-cultural communication, is held to share those same features, as well as at least two specific

representational maxims concerning discursive persons and textual quantity. Translation simply can be treated as a strategy in which semantic equivalence between the source language and the target language is established, especially in the context of literary translation which involves socio-cultural communication, understanding of register, role relations and attitudinal aspects of language.

Literary texts have a socio cultural purpose. "It is in this perspective of social interaction and integration of cultural dimensions among the educated elite that translation of Indian literature and specifically regional literatures into English becomes relevant."

One of the primary aims of undertaking the translation of a literary text from one language into another is to bridge the cultural gap between the two societies involved. A translator must pay special attention to the transference of such socio- cultural information as has been encoded by the author into his text. "Its complexity lies in it being like the transfer of perfume from one bottle to another. As careful as you are, some fragrance is lost but the challenge remains to capture the essence."

Literature reflects the society. Translation of literature from one language into another actually transmits the facts and value of one society to another, as it translates the cultural ethos & milieu. It therefore becomes a cross – cultural activity. Language and culture are both closely knit and both should be taken into consideration while translating. Newmark defines culture as, "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression, thus acknowledging that each language group has its own culturally specific features."

Translation facilitates the proliferation of indigenous literature by acquainting the readers to the literary, cultural, social and political features of that language.

Indian literature comprises not only of Hindi works but it includes the works of different regional and folk languages also. It is impossible for every literate and educated person to be a linguist and hence translation becomes the via media of communication between different linguistic groups. K. Satchidanandan opines, "Translation

has helped knit India together as a nation throughout her history. It brought, and still brings languages closer to one another and introduces to one another diverse modes of imagination and perception and various regional cultures thus linking lands and communities together, ideas and concepts like Indian literature and Indian culture."English today, no longer remains a colonial language but has increasingly become a conduit language.

Rajasthani is a language spoken in states of Rajasthan and a little in Madhya Pradesh. Rajasthani as a group of languages consist of 4 major languages, namely Rajasthani, Marwari, Malvi and Nimadi. Each has numerous dialects under its head. "Rajasthani as a language is spoken by 18 million people." Rajasthani literature writing in various genres started around 1000 A.D. Modern Rajasthani literature began with the works of Surajmal Misrana. His most important works are the "VamsaBhaskara" and the "Vira Satsai." In contemporary scenario many notable writers of the language namely Kanhaiya Lal Sethia, Vijay Dan Detha, C.P. Deval, Arjun Dev Charan, Malchand Tiwari and many others have penned down numerous works of great relevance and substance. The sad link remains that Rajasthani writers have not received the accolades they truly deserve owing much to the lack of translation of their works.

Two short stories "थे बारै जावो" by Karnidan Barahathand "राजीनावो" by Vijay Dan Detha have been selected for translation and analysis. The problem of translating Indian literature into English can be analysed at two levels linguistic and cultural. The storyline of any work can be easily transcreated but the cultural aspects embedded may not find the same expression in a foreign language. In texts where characters and references have a folk touch or where local dialects are used, translating into English poses a practical problem. The culture bound terms need to be presented appropriately in the target language. A translator may adopt the source language terms as it is without any explanation. Also, lack of exact synonyms in the same language and its dialects emerges as a bloc in cultural expansion. Proverbs, idiomatic expressions figures of speech demand a lot of mental exercise and literal translation leads to ludicrous results.

थे बारै जावो out, you go

1. अे छोरी, तू जा। थाली ल्या..... रोली-मोली ल्या तथा..... बीनणी ने बंधारा। लुगाया आयेगी। थाली आयेगी। रोली मोली आयेगी। लुगाया गीत उगेरयो। म्हारै आंगणे बाजा बाज्या। गीत गाइज्या। नेगचार हुआ। फेर बीनणी घर में बडी।

Hey Girl, you go. Bring the plate..... “Roli Moli”..... (cultural connotation)... to welcome the bride (बधावा) it implies welcoming.

Women will come. (थाली आयेगी) Thali will not come prepare the 'thali' of arti.

Women will sing songs. Drums will be sounded. “नेगचार हुआ”। Rituals and customs.

2. “...बीनणी जद म्हारै घर रै आंगणे में काम करती,
बीरां छैलकडिया रा घूघरिया छमछम बाजता जणा म्हारो जी सोरो हुवतो.....

When the new bride walks and does her daily routine work in the (Aangan) आंगणे (open space of the house)

The bells “ghoonghru” of her anklets makes “chum chum” (Sound device) which feels his heart with joy. (cultural connotation)

3. बा छमछम काना रै जरिये म्हारै कालजै ताई पूगती जणा भगवान रै मिंदर री मदरी-मदरी घटंया बाजै अैड़ी लागती।

That sound through my ears reaches my heart [(कालजै) literally means lever here it means heart] reverberates like the soft sounding temple bells.

4. जिकै दिन म्हानै लखायो कै म्है बूढो हुयग्यो।
..... म्हारो हके आंगणे सू उठग्यो। idiom

That day I realized I have grown old and lost my claim in the house He becomes useless for the family

5. Proverb

लोग कैवता—इण बुढापे रो कोई धणी—धोरी कोनी । इणरो की नी बटै ।
लोग इणनै मोल काई, उधार ई कोनी लेवै ।

People say :- There is no caretaker of this old age. Nobody shares it.

People won't borrow it leave apart purchasing it.

Similarly certain words Phrases & references do not find exact or even near to the translation of the original one.

6. Words like “रामलीला”, हुक्का, खुरचना, मांची (चारपाई), बिलोवणो

Cannot be translated literally.

Line “जाणो च्यारु कानी सोपो हुयग्यो “

“As if nobody lives there :- dead silence”

हियो फूटेडो हो?

Heard hearted / Don't have a heart

7. Ending

छेवट उण अेक बात कही जिकी रा बोल कालजै गडग्या । बा बोली —
गाँव रा सगला बूढिया—बूढला मरग्या । आपावाला बूढिया नै मौत ई
कोनी आवै । पतो नी, अे गलै रा हाड कद निकलसी?

At last she said bitterly and the words pierced my heart. She spoke – All the oldies of the village have died but our oldies are still alive. Don't know when will they breathe last.

Loosing the intensity and grip of the story because of idiomatic expression. It being the last line of the story

In another story

“राजीनावो” by Vijay Dan Detha

(Compromise)

Which centers around a young boy in love with his own image.

1. बाचण जोग कोई पोथी हाथै लागी नीं अर डकला—डकला आंख्या सू पी जावतो । (Idiom) (Gulping: when one drinks water)

Whenever I got any book I read it hurriedly

2. कान खोल सुभट सुणलै, अबै कोई चूक करी तो थू थारी जाणे ।
“Open your ears and listen to me clearly”
Listen attentively to me; if you commit any mistake, u handle yourself.
3. आख्यां चुरावतो अठी-उठी, ताखा माखा करण लागौ ।
Literal translation is funny.
Meaning is to avoid and to look here & there.
4. थोबडो सुजाय बोल्यो-मरयाई नी खावू । थारी इछा हुवै ज्यू कर
An Idiom meaning adamancy
Getting angry he said: - die, but will not eat. Do whatever you like.

Translation with all its limitations and reservations surely is today's requirement and its relevance in the expansion of culture cannot be denied. Advanced techniques of translation have helped a lot in minimizing the blocks and barriers in cultural expansion and representation and the enthusiasm and dedication of a translator has made this art very esteemed.

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Ghasiram Kotwal as a Study in the Politics of Power and Revenge

Rekha Tiwari

Translation is a powerful instrument for dissemination of knowledge. In this world people speaking different languages live. But all of them are endowed with the power of thinking and many of them are gifted with individual talents. And development of knowledge is facilitated when there is an exchange of ideas among men. When such men speak the same language the difficulty does not arise. For, they can exchange their views and ideas effortlessly through the medium of their own mother tongue. But they will be totally ignorant of the views and ideas of other men equally talented or more, if those men speak a language different from theirs. Had they known how those men were thinking about a subject, they could have improved upon their own concept and notion about it. Here comes the need for translation.

In the modern days of quick transport from one place to another, thanks to the bewildering scientific and technological achievements of today, the world has shrunk to a very small place. We are coming into contact with people having a rich heritage of knowledge in its different branches. But it is not possible for everybody to be thoroughly acquainted with a large variety of languages so as to have an easy access to the rich store of knowledge couched in them. As the British had expanded their empire almost all over the globe, most of the nations came to learn their language. Hence, English has become the internationally comprehensible language. That is why most of the books written in other different languages of the world are translated into English for the purpose of a larger communication. Such translations are made either by the native speakers of English or by people of different nations, who have learned English.

Now, it is a known fact that the thoughts and ideas expressed in one language cannot be perfectly rendered in another. And this rendering becomes more difficult when the subject is a literary one. For, the task of the translator, and in particular, the literary translator, is not merely to render the surface meaning of the text, but also to interpret the words. He must be sensitive not only to the face value of the words but also to their hidden meaning and significance. He must also pay his attention to sound, rhythm, cadence, imagery and association. Thus, he is, in a sense, an interpreter just like an actor or a musician.

Vijay Tendulkar is a significant name amongst the contemporary Marathi playwrights. In the modern India, Parsi, Marathi, Gujrati theatres are the oldest. But the fact remains that playwriting in India has not been prolific and of high order. Most of the plays have been written for reading and not for staging.

Vijay Tendulkar's *Ghasiram Kotwal* is one such play which has been translated from the Marathi by Jayant karve and Eleanor Zelliot. *Ghasiram Kotwal* has its source in history, deal with power politics and has been presented through music, dance and chorus. *Sutradhar* as commentator and character also plays a very vital role. Balaji Janardan Bhanu Phadnavis a historical figure as ruler of Pune and as the centre of lust and revenge as the evils occupy the prominent place in it.

The abiding popularity of *Ghasiram Kotwal* is for two reasons. First it deals with politics as a game of power. Secondly it deals with the evils related with power politics, the play has attracted a large number of spectators the world over.

As told above it is based on a historical incident taken from the life of Balaji Janardan Banu Peshwas' Phadnavis of Pune. He was a shrewd politician who succeeded in keeping Britishers away from the Maratha empire. He was a hero worshiped by Marathas. But Tendulkar chose a shady side of his character in which he made Ghasiram Sawaldas the Kotwal of Pune in exchange of his daughter Lalita Gauri. The playwright focuses on this shady aspect of Maratha's hero which created a great uproars in Pune where the play was first staged.

The main characters in the play are Phadnavis, Ghasiram and Lalita Gauri. Apart from it there is a 12 member Chorus and Sutradhar. The action of the play goes like this: On his first visit to Pune, Ghasiram, a Brahmin from Kannauj, finds himself falsely accused of theft and slighted by the Pune Brahmins. He swears revenge on the city. He snares Nana Phadnavis, the Peshwa's chieftain and magistrate of the city using his young daughter Lalita Gauri. In return, Ghasiram demands to be appointed the Kotwal and is put in charge of the law and order of Pune. He now wastes no time in getting even with his former tormentors. But he does not realize that Nana is merely using him to keep the Brahmins in check; Ghasiram will become a convenient fall guy for Nana once he has accomplished his mentor's dirty job. As Ghasiram becomes the scourge of the city Brahmins, Nana savours Gauri's innocent charms. Then Ghasiram learns one day that Gauri had died mysteriously, and Nana is marrying for the seventh time. Insane with rage, the livid father confronts Nana, only to be reminded that his daughter's life was a small price to be paid for power and privilege. By this time, the city Brahmins have united in a bloodthirsty demand for Ghasiram's death. Nana signs the death warrant as casually as he had granted Ghasiram the Kotwali. The final scene shows Ghasiram being mobbed by the irate crowd he asks for death. As the crowd gathers round Ghasiram's lifeless body, Nana appears to herald the end of an age of terror and prospers festivities to mark the purging of the city and the play comes to an end.

Ghasiram Kotwal is based on a historical incident. Balaji Janardhan Bhanu (1742-1800) was the Peshwa's Phadnavis of Pune. A shrewd statesman, he retained his power till his death. He kept the Maratha Empire free of British aggression by means of his astute political strategy and statesmanship. He was a cult hero whose flaws were ignored by the people. Being blind to their hero's treachery, they were only too ready to stone to death their kotwal when their Phadnavis asked them to do so.

Ghasiram, the protagonist, a poor Brahmin from Kannauj, comes to Pune in search of a livelihood. When we see him first, he has no high hopes for life. What worries him is how to earn a living for his family in the caste society of Pune. Thendulkar skillfully brings out

the tragic element in Ghasiram by setting him against a mighty exploitative system, which attempts to strip him off his modesty and humanity. He finds himself misfit in Pune, which is dominated by the Brahmin folk. Ghasiram is denied entry into their society for he has a non-pious look, unshaven head and looks like a scoundrel. Ghasiram puts up with all sorts of humiliation in his quest for identity, and somehow shrewdly knows how to assert himself. He takes refuge in Bavannakhani where Gulabi, a courtesan, entertains Nana and his followers with dance and song. The Brahmins, like their ruler Nana, with a lack of morality, married seven times, still running after young women, are corrupt out and out. The decadence of the class in power is evoked brilliantly.

Thus both Nana and his subjects make most of their power and indulge in all kinds of indecent activities. Obsessed with unbridled sex, Nana neglects his duties. The Brahmins taking advantage of the situation, release terror in Pune. As a result, the innocent and helpless people like Ghariram suffer for no fault of theirs. Unaware of their status, which is on top of social hierarchy, they come out to be lesser mortals. Being self-possessive they seek pleasure in the company of other women and fail to know what their women actually want. Ironically, the women are equally corrupt. They wish to enjoy themselves as much as their men do as is clear from their solicitation of the Maratha paramours in the absence of their spouses. It is this immorality on the part of men and women, which is typical of the modern society and stifles the springs of genuine human love. The Brahmins are unfaithful not only to their wives but also to their master, using religion as a cover to hide their misdeeds. The hypocrisy of the Brahmins is brought out in thin attribution of sacredness to their immoral acts. They regard Bavannakhani, the most sought after red light area, as “Mathura Avatarli” (18) associated with Lord Krishna. This reflects the height of irreverence towards the religious institutions, which, built to uphold their right to superiority, are transformed into centres of exploitation of the needy. In fact, Tendulkar seems to suggest that ‘the operation of religiosity, sexuality and deputaionist politics serve as devices of power.’

Nana Phadnavis turns a blind eye to the corruption among his subjects. Like a modern politician, he knows how to make it to power. Thus he enjoys himself, while the people suffer. Ghasiram forced into this world of corruption, struggles to keep himself untainted. Having consciousness of his hazardous condition, he hears insult at the hands of the Puneites. The repeated humiliations shake the very foundations of his belief in human values.

The seeds of power are not sown in him till the middle of the play, but every effort he makes to keep his family up leads him to a realization that in a world where humanity is at a discount, it is hard to assert his individuality. So Ghasiram searches for a way out. He learns that it is Nana, the all powerful, who could help him out. Thus, he accepts to work for Gulabi only to meet Nana who visits her regularly.

He confronts him for the first time when the latter sprains his ankle while dancing with Gulabi. Ghasiram milks the situation, resting his injured leg on his back. Such resourcefulness of Ghasiram earns him both the favour of Nana and the wrath of the Brahmins. Seeing in him a threat to their existence, they make his life miserable and try to turn him out of their society. In reality, the Brahmins feel as insecure as Ghasiram. Tendulkar portrays excellently the pathetic condition of the Brahmins in a scene of Dakshina ceremony. Nana makes a mockery of this sacred ceremony by using it as a device to achieve his selfish ends. He feels happy as the Brahmins in their eagerness to grab the gifts, fight like dogs. When Ghasiram tries to join them for alms, they throw him out. They hand him over to the soldiers, blaming him for the theft of a purse. In spite of his innocence, he is punished severely. Ghasiram struggles to make his presence felt. But in a world where hatred, jealousy and immorality are the order of the day, even the most innocent people like Ghasiram are bound to be affected. Ghasiram's confrontation with the soldiers and his humiliation precipitate his innermost protest against injustice and inhumanity. Being motivated by a powerful vindictive desire, he swears to teach a lesson to the perpetrators of crime. Ghasiram knows that Nana is a womanizer and can do anything for the sheer company of a woman. As such, he plans to please Nana by using his

own daughter as bait to obtain a position in Nana's court. He angrily declares:

I'll come back... to Pune; I'll show my strength. It will cost you!
Your good days are gone... you've made me an animal. I'll be a
devil inside. I'll make Pune a kingdom of pigs. (216-27).

Ironically, it is this indiscriminate opportunism, which becomes the cause of Ghasiram's downfall.

Nana is much infatuated with the beauty of Ghasiram's daughter. He meets her at a religious ceremony, where he ogles at her. Ironically when the girl, chased by him, points to an idol, warning him "he will see", he explains mockingly: "the idol of holiness? The maker of good? Look, he has two wives, one on this side, and one on that side. If you sit on our lap, he won't say anything." (28).

It is this disregard of the established institutions, which, although as a result of his insatiable desire for sex, symbolizes the decadent human values of the modern society. The idol, a substitute for an invisible god, is worshipped by human beings and is believed to generate awe and fear among the wrong doers and keeps men on the path of rectitude. But when man, out of selfishness, plays god himself, the cult of idol-worship loses all its significance and becomes a device in the hands of the vested interests to perpetuate exploitation.

As such, Nana being a slave to passions, has transformed Pune into a playground for the pleasure seekers. It is this life of immorality against which Ghasiram wages a war and becomes a martyr in the process. Seeing Nana's craving for Gauri, Ghasiram hands his daughter over to Nana with a sense of success in trapping Nana through sex. For a moment he is torn by a conflict between an individual motivated by a sense of revenge and a responsible father. He feels the prick of conscience and cries out: "Oh, my daughter... the beast. (Then yells at the audience) oh you people. Look! I've given my beloved daughter into the jaws of that wolf! Look. Look at this father... spit on me. Shove me." (GK 31) but ghasiram is left with no other alternative than to sacrifice his daughter to realize his

dream-dream of turning the city of Pune into a kingdom of pigs and of wielding unquestionable power. He exploits Nana's sexual weakness to his advantage. Thus we find in Ghasiram a metamorphosis from a docile father to a cunning schemer.

Knowing that Nana is obsessed with his daughter, Ghasiram like a clever politician, tries to make a deal with him:

Sir, there's a way. People will not talk, my daughter will not be humiliated openly in Pune- if you make... me the Kotwal of Pune. (33).

Ironically enough, Ghasiram, who wants to drive sin out of Pune, commits himself a terrible sin by prostituting his own daughter. Although, Ghasiram, prompted by a desire to chastise his tormenters, surrenders 'his heart's child' to Nana, the devil, for mere Kotwalship, he is fully aware of his sin and wishes to save Gauri once he is declared Kotwal of Pune.

However, what makes for his tragedy is his failure to understand the situation in which he moves. He cannot understand the designs of Nana and unwittingly gets into the trap laid by the latter. Ghasiram feels that he has succeeded in his clever plan, but tragically, he does not foresee the future trap into which he is entering. Nana has double advantage in appointing Ghasiram as the Kotwal: one, sexual, and two, political. He can enjoy his daughter as well as use him to control the Brahmins of Pune. Ghasiram takes on the duty of looking after Pune. He does his work sincerely. He enforces the laws strictly and declares that the transgressors shall be punished severely. As a result there is an enormous fall in the crime rate. Scared by his method of punishment, the Brahmins shudder at the mention of his name. he announces that nothing can be done without his notice.

The punishment meted out to Ghasiram proves the formula that who negates the universal order gets negated by it ultimately.

Ghasiram rightly deserves our pity for the punishment greater than he deserved. There is a tragic sense of waste illustrated by the death of Ghasiram. Tendulkar has presented a very striking picture of a tragic figure like Ghasiram.

Ghasiram Savaldas belongs not only to the late eighteenth century Peshwa Empire, but also to all phases of human history. His rise and growth from a Savaldas to the most controversial Kotwal of Pune is symbolic of the multifaceted growth of corruption in our society. Through the shrewd and opportunistic character of Ghasiram, Tendulkar has tried to bring out the truth that sycophancy not only flourishes but also prospers under the patronage of the rulers.

Ghasiram knowingly puts his daughter at the disposal of a wolf-life Nana so as to satisfy his ambition. As a Kotwal he gets complete hold over the city of Pune and behaves with the people in a ruthless manner. He gives physical as well as mental torture to the common, innocent people. His cruelty crosses all the limits of reasonable human behaviour. Ghasiram is stoned to death on account of his indiscriminately revengeful spirit. He chooses evil deliberately, sticks to it and finally pays for it.

The play is an ironical commentary on our socio-political set up. Tendulkar could find a parallel in the history of Peshwa Empire and thereby suggest that such circumstances are not confined to a particular era but are seen in all times and discovered its contemporary relevance. When we see the end of one Ghasiram, we presume that it is the end of all Ghasirams, but the fact is that the emergence of Ghasirams is a universal phenomenon. Ghasirams grow and prosper as and when they get identical socio-political situations in our society.

Tendulkar throughout the play has used female sexuality to represent the loss and destruction caused by the struggle for power. The corruption that power brings about is projected through the sexual laxity of the Brahmin dominated society of Pune.

Tendulkar in *Ghasiram Kotwal* suggests that the social construction of gender is effectively a useful tool in the hands of the powerful and will lead inevitably to the dehumanizing of both the powerful and the powerless alike, the Nanas and the Ghasirams as much as the Gauris, and also to the destruction of meaningful human relationships and social and moral values.

Thus *Ghasiram Kotwal* is an attack on the moral downfall of the ruling class of Maharashtra who considered themselves custodians of public morality. It comments acerbically on political institutions of present day India where scores of Ghasirams are made and marred each time the political die is cast anew.

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***Samskara*: A Journey Toward 'Progress' on the Landscape of Women**

Ms. Richa

Published in 1965, *Samskara* became controversial because of its attack on orthodox Brahmanism. Writing in the Navya tradition Udupi Rajgopalachari Ananthmurthy was highly supported by the Progressive Writers Association for his progressive and revolutionary thoughts and justifiably so. He has raised various relevant issues about the staleness of orthodoxy and the need to problematise the age-old vision thereby re-establishing humanity on the grounds of reason and the demands of the contemporary modern pluralistic India. He stuck to his stark realism and most of his works have an autobiographical detailing.

My attempt in this paper is to look at the position of women in an overall agenda of progress taken up by Ananthmurthy. The intention is not to draw sympathy or arouse social awareness toward the political agendas of the feminists but to draw attention toward the landscapes of the gender representations in the 'progressive' and 'revolutionary' novel. "The significance of *Samskara* as a modern Indian novel", Meenakshi Mukherjee says, "lies in the author's attempt to exploit the tension between two world views." She says further, "The difficult and uneasy process of transition between the fixed settled order of life and the still inchoate stirrings of self is part of the thematic concern of the novel" (167). T.R.S Sharma highly regards of the novel. He writes,

A novel like *Samskara* is assured of many lives. It endures, operates from different perspectives through historical changes, and lends itself to many orientations, thus proclaiming its staying power. In the last 35 years or so since it got written, it has acquired the status of global allegory pointing to the problematic of 'identity' and the politics involved in its new formations (128).

Identity, here, is that of Praneshacharya, an ascetic Brahmin who realises himself and the need of his selfhood. To reclaim one's identity is very difficult but only when one has got it at some point in time. Those who fall at unacknowledged margins cannot even think of it and especially if they have to be portrayed by the other. In *Samskarait* is a Cartesian world of the conscious, a rational world of culture, *samskaraw* where a mother and the mother earth, a barren land and a barren lady are perceived in their stereotypical essentialisations. Concentrating on women in the narrative, it can be noticed that there are mainly two kinds of women, low caste and the upper caste. They are remarkably different from one another. Upper caste women are neither attractive nor sensitive, "before they bear two brats, their eyes sink, cheeks become hollow, breasts sag and fall" (Ananthmurthy 39). They have "cheek sunken, breast withered, mouth stinking of lentil soup" (Ananthmurthy 33). They are greedy and are seen influencing their husbands to get the gold offered by Chandri. Nalini Natarajan opines,

Through this binary between asexual 'good' wives and transgressing 'sexual' women ('promiscuous' widows, for instance), upper- caste women's subjectivity is repressed reductively. Conjugally, as Brahmin wives, they are redundant, dispensable because lacking in sexual appeal. Their sterility is exemplified in Pranesh's wife, the invalid. Their lack of sexual attractiveness is offered as an excuse for both Naranappa's and Shripati's abandonment of their respective wives. (156-57)

But this does not establish that the transgressing 'sexual' women have got any subjectivity or agency. The roles of these women are very important as they become a major medium to understand the false nature of orthodoxy and to accept plurality and not segregation as the real idea of progress. It is Chandri, a woman who becomes a catalyst for Naranappa's rebellious attitude. Another woman, a prostitute, compels Mahabala to leave his scriptural scholarship and find solace in fulfilling carnal desire. Shripati, influenced by Naranappa's rationality crosses the caste boundaries and couples with Belli, a low caste woman. And finally, Praneshacharya, a 'crest jewel of the

Vedanta', an emblem of sacrifice and resilience also could not resist himself once he gets physically close to Chandri and then he changes the path and perception of his life giving a progressive resolution to the narrative. But none of these women emerge as characters. They are the medium, the catalysts and they are the bodies. They are either like magicians who have got a sexed body and body available for sex or the Brahmin unattractive orthodox women. Overall, Women in the novel have been represented in the confinements of their bodies whether it is Chandri,

A real 'sharp' type, exactly as described in Vatsyayana's manual of love –look at her, toes longer than the big toe, just as the Love manual says. Look at those breasts. In sex she's the type who sucks the male dry. Her eyes, which should be fickle, are now misty with grief and fear, but she looks good that way. Like Matsyagandhi, the Fisherwoman in Ravi Varma print hung up in Durgabhata's bedroom, shyly trying to hide her breasts bursting through her poor rag of sari (Ananthmurthy 9)

or the widows who do not shave their hair or a low caste Belli of an earthly hue,

Her thighs are full. When she's with him she twists like a snake coupling with another, writhing in the sand...Not utterly black-skinned, nor pale white, her body is the colour of the earth, fertile, ready for seed, warmed by earthly sun (Ananthmurthy 33)

or the body of invalid wife of Praneshacharya, Bhagirathi “a dried-up pea pod” (Ananthmurthy 1) with her shrunken breasts. Their bodies define their existence, their bodies confine their existence. Very much at the centre of male gaze, these women are otherwise unaccepted and unheard, “all right for sleeping with...no good for talk.” (Ananthmurthy 36)

Without much individuality, one woman can easily replace the other. They are given space but no voice and if at all they speak, they are hardly heard. For instance, Chinni who

comes in place of Belli wants to talk but no one listens to her and she ends up telling her “story anyway, not caring whether anyone heard it or not” (Ananthmurthy 50).

Pranesharya, was unanimously praised by every character in the novel. He was an unshakable Brahmin undergoing penance until he meets Chandri in the darkness of the forest.

Touching full breasts he had never touched, Praneshacharya felt faint. As in a dream, he pressed them. As the strength in his legs was ebbing, Chandri sat the Acharya down, holding him close. The Acharya's hunger, so far unconscious, suddenly raged, and he cried out like a child in distress, 'Amma!' Chandri leaned him against her breasts, took the plaintains out of her lap, peeled them and fed them to him. Then she took off her sari, spread it on the ground, and lay on it hugging Praneshacharya close to her, weeping, flowing in helpless tears. (Ananthmurthy 55).

The experience is very important and one of the defining incidents in the novel. In critical as well as popular understanding, this incident is significant for providing the impetus to the larger agenda of undoing the shackles of the rigid tradition and experiencing the changing ways of the new emerging more tolerant modern progressive world.

His experience with Chandri releases him from the rigid code that he had upheld earlier and he felt all his fatigue drop from him. Now begins a transformation in which he finds that this service to his wife is odious to him. All his beliefs about hoarding penances are set aside. Everyone of his beliefs is turned upside down as he sets aside the rigid code he had followed till now. For the first time a desolation, a feeling of being orphaned, entered his inmost sense as he steps outside the rigid code, he leaves behind his burden, hence it is that the brahmins "like homeless orphans" look upto him. (Misra et al 100)

But the equation is not as simple as it appears to be. The narrative, in its unconscious, carries many problematic propositions. After this path changing incident, she neither remains a woman full of

compassion arousing any feeling of love nor does she remain a caring and selfless woman offering all her jewels. Chandri becomes that moment imprinted in the mind or rather body of Praneshacharya, therefore, losing all that she used to be. Like the 'sacred' moment, she too is "Formless before, formless after. In between, the embodiment, the moment (Ananthmurthy 84). All that she becomes is an experience of an erotic touch. Such is her power that Praneshaya takes on a journey in search of Chandri and more so in search of an available pair of breasts. From the realm of his ever so conscious personality, he dwells in his world of fantasy.

The Acharya's fantasy dragged in all the untouchable girls he had never thought of; stripped them and looked at them. Who is it? Who could it be? Belli, of course; yes, Belli. Imagining her earth- coloured breasts he had never before reckoned with, his body grew warm. (Ananthmurthy 71)

His craving for a body gets an impetus with his encounter with Padmavati.

Elongated dark eyes. A black snake braid coming down her shoulder, over her breast. The girl swaying at the end of a bamboo pole. Knives –wings –beaks –feather. In the forest dark, the offering of full breasts. Belli's earth – coloured breasts...An expectation turned in his body, cutting a path inside. She bent forward...the top of her sari sliding, breasts thrust forward, eyes heavy with a look of pleading. (Ananthmurthy 105)

It shows that he was not looking for Chandri but a fulfilment of his heterosexual carnal desires. Thus, although, the story gives both thematic as well as stylistic significance to women but their roles remain problematic largely because of their fixed and definitive functional dimension. The story established a few primary propositions of social significance. The larger agenda is to question the formative normative, verify them and then take on a rational journey toward emancipation thereby reclaiming one's identity which is necessarily based on independent wilful choices rather than passive acceptance of the established normative and morality. The

narrative establishes it in a pattern that is: For Man to attain freedom, sex is the first taboo to be crossed for which available women are required. The women are the medium to progressive liberation. But they themselves are different from men and therefore outside the agenda of modernity and progress. They have been glamourised to an extent of deification, “my hands fumbled urgently, searched for Chandri's thighs and buttocks as I had never searched any dharma” (Ananthmurthy 85). They have been romanticised,

In the distant bush, she saw a great many fireflies twinkling. She tiptoed softly toward them, unwrapped her piece of cloth, stood naked, pleased by the soft wind; then carefully spread out the cloth and captured the lighting bugs, their twinkling lights; and ran back to her hut and shook them out on the floor. (Ananthmurthy 44)

Like this they end up being too alien to fit into the agenda of 'progress' which, in this novel, is necessarily an anthropocentric patriarchal exclusionary heterosexual prejudiced one-dimensional notion. It seems that the journey toward 'progress' has been scripted on the silent and lifeless landscape of women.

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Translating the *Other* through their own Language

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“Translation...ultimately serves the purpose of expressing the innermost relationship of languages to our answer”.
(Benjamin:255)

Translation is a literary, linguistic, and a cultural phenomenon which can be defined as process where L1 (source language) is represented into L2 (target language). It also explicates the fact that, this process of representation of texts, ideas, thoughts or consciousness is achieved through a transparent or fluctuating reality of language. It is known as the tool of one's identity as it insinuates and contrasts into the epistemological and ontological realities. Translation looked distinctively by different scholars e.g. Theodore Savory defined translation as an 'art', Eric Jacobsen calls it as a 'craft', some describe it as 'science', Horst Frenz claims 'translation is neither a creative art nor an imitative art, but stands somewhere between the two'. The discussion makes it clear that there is an inalienable relationship between the process of translation and the reality of language. The structuralist theory of translation expounds the fact that translation is possible because the structural reality of one language transformed into the reality of another language. However the poststructuralist thinkers occupied a different standpoint. Poststructuralist thinkers hold that language is in flux and it is also contingent. Lacan *Ecrits: A Selection* avers the fact that “[T]he form in which language is expressed itself defines subjectivity...I identify myself in language, but only by losing myself in it like an object” (85-86). In addition to that he also articulates that a linguistic reality represents the fact that “[T]he unconscious is structured like a language” (63). Further, he holds:

Symbols in fact envelop the life of man in a network so total that...they bring to his birth, along with the gift of stars, if not the gift of the fairies, the shape of his destiny; so total that they give the word that will make him faithful or renegade, the law of acts that will follow him right to the very place where he is not yet and even beyond his death; and so total that through them his end finds its meaning in the last judgment, where the word absolve his being or condemns it. (68)

Postcolonialism foregrounds the needs of identities which was oppressed, marginalized and suppressed by the colonial power. It initiates the empowerment of subjugated subjects which can be transformed in the exploration of Homi Bhabha:

[a] range of contemporary critical theories suggest that it is from those who have suffered the sentence of history-subjugation, domination, diaspora, displacement-that we learn our most enduring lessons for living and thinking. There is even growing conviction that the affective experience of social marginality...transforms our critical strategies. (172)

The aforesaid discourse has delineated the fact that it is language which controls the epistemic reality of the individual and culture. The linguistic phenomenon is associated with the literary condition of translation. Translation is that linguistic, literary, and cultural process through which the discursive reality or the reality of intellect is represented into particular signs and symbols which may connote something through the process of signification. The politics of translation has always reflected upon the structuralist dominance of the master upon the signification of the slave. However, the advent of Poststructuralism adumbrates the fact that the consciousness of the subaltern which has been silenced by the metanarrative of the master can be liberated if the subalterns are allowed to represent themselves from within the structure of its language.

Robert J.C. Young in his *Postcolonialism: A Very Short Introduction* intends to focus upon the importance of own language and how it is

more powerful than Other language. Colonizers devalue the indigenous original language and force the colonize subject to imitate the dominant and hence copy becomes more dominant. Therefore native language can be very well accommodating native's feelings, thoughts and ideas and, emotions rather than *Other* language. Young holds the idea by stating that:

[T]he colonial language becomes culturally more powerful, devaluing the native language as it is brought into its domain, domesticated, and accommodated. The initial act in colonization was to translate significant indigenous written and oral texts into the colonizer's language. In this way, translation transformed oral cultures into the webs and snares of writing, into what the Latin American critic Angel Rama calls 'the lettered city', a proliferation of writing which, unlike the social construction of oral cultures, would be accessible only to privileged few. (140)

Homi K. Bhabha calls it the 'sly-civility' of different kinds of accommodation and evasion, which is carried as subtle everyday forms of resistance. This concept develops as 'lying native', who translates him-herself into the dominant culture by means of imitation that reverse the original. Translation means choice of what to transpose of the social, legal system, their history and religion, concretely, which elements of material life to translate and how to translate. Salman Rushdie's Chutneyfication of English language may also be reflected upon and how it intends to express the Post-Colonial sensibility. Gayatri Chakravorty Spivak in her speech *Translation as Culture* at Columbia University states that:

[T]ranslation in this general sense is not under the control of the subject who is translating. Indeed the human subject is something that will have happened as this shuttling translation, from inside to outside, from violence to conscience: the production of the ethical subject. This originary translation thus wrenches the sense of the English word *translation* outside of its making. One look at dictionary will tell you the word comes from a Latin past

participle (of *transfere* = to transfer). It is a done deal, precisely not a future anterior, something that will have happened without our knowledge, particularly without our control, the subject coming into being...Here, the body itself is a script- or perhaps one should say a ceaseless inscribing instrument. (14)

In addition to this, Spivak intends to speak for the freedom of Subaltern in her famous essay *Can the Subaltern Speak?* she interrogates the fact that language is the major instrument which controls one's subjectivity. Subalterns may copy the language of dominance but not the language of intellect therefore she introduces the term 'epistemic violence'. This concept is brought by colonizers by saying that they will speak for the *Other* which is an act of silencing. Act of silence is another term where she criticizes the western cultural intellectual transactions which have been doubly oppressive in nature because it does not allow the subaltern to voice for themselves, rather they intend to voice for the subaltern and in that process the voice which is supposed to have come from the subaltern. In this essay, she has also introduced two terms for subalterns (a) *verterten*- speaking for (b) *darstellen* – re-present, in the process of 'speaking for' they cannot voice themselves and in 're-presentation' their capacity to represent themselves is completely neglected. Subalterns can be desire for master but they can't have desire for themselves. Spivak in her another essay on translation 'The politics of Translation' brings together feminist, postcolonialist, and poststructuralist approaches. She highlights the different tensions between different approaches and speaks against western feminists who expect feminist writing from outside Europe to be translated into the language of power, which is English. She introduce the term 'translatese' that eliminates the identity of individuals and cultures that are politically less powerful and leads to a standardization of distinct voices:

In the act of wholesale translation into English there can be a betrayal of the democratic ideal into the law of the strongest. This happens when all the literature of the third world gets translated into a sort of with-it translatese, so that literature

by a woman in Palestine begins to resemble, in the feel of its prose, something by a man in Taiwan. (371-72)

In hindsight it is conspicuously clear that the consciousness and the epistemic reality of the colonized, is to be translated from within. Robert J.C. Young says Frantz Fanon engages in theory of translation and retranslation more precisely through psychological documentation of the repression and subjugation that the colonized selves have experienced. In addition Fanon's *Black Skin and White Masks* reinstates the fact that the translation of the repression and trauma that the colonized marginals have experienced can only be the endeavor of the process of translation. Further, Young expounds:

In *Black skin, White Masks*, he argues that black man and woman have been translated not only as colonial subjects in the regime of French imperialism, but also internally, psychologically: their desires have been changed into another form, carried across into the desire for whiteness through a kind of metempsychosis...they have black skin with white mask. (144)

Walter Benjamin exemplifies that the concept of life has a meaning in it because it has history of its own and it is interrelated through the language by which it can be expressed. He articulates that translation is nothing but the ultimate way to express our innermost relationship through language. It adumbrates the fact, that only native language can express history and original oneself in the way any other dominant language cannot do. One's own language has essence and power to represent them as they want to instead of any other tongue of colonizer. He further adheres that through translation not only the mother tongue of translator but great works of literature also endure a great transformation:

[...] While a poet's words endure his own language, even the great translation is destined to become part of the growth of its own language and eventually to perish with its renewal. Translation is so far removed from being the sterile equation of two dead languages that of all literary forms it is the one charged with the special mission of watching over the

maturing process of the original language and the birth pangs of its own. (256)

He compares the language of translation “envelops its content like a royal robe with ample folds” (258). Translation can transplant the original into more definitive linguistic province. He further mentioned the task of the translator is to explicate the intention of original language into target language which can echo the ultimate idea behind any work of literature, instead of imitating.

Derrida's theory of 'Deconstruction' resides in 'metaphysics of absence'. His thought on translation has been preoccupied with the notion of the absence behind the presence of any written/ spoken word. He has subverted the entire concept of western metaphysics which has been obsessed with “Logocentrism” and “Being as presence”. He states there is no absolute meaning or truth resides in the presence of any word but in the absence of it. Therefore, his idea of presence in absence can voice the language of marginalized. They can voice for themselves through the voice which has been suppressed, underyoked and muted from time immemorial. Further, he talks about the translation in one of his essays “What is “Relevant” Translation?” he made the contradictory statement “nothing is translatable; nothing is untranslatable?” (178). Further, he gave the example of *economy* which relates the translatable to the untranslatable:

Here “economy” signifies two things, *property* and *quantity*: *on the one hand*, what concerns the law of *property* (*oikonomia*, the law-nomos-of the *oikos*, of what is proper, appropriate to itself, at home-and translation is always an attempt at appropriation that aims to transport home, in its language, in most appropriate way possible...*on the other hand*, a law of *quantity*-when one speaks of economy, one always speaks of calculable quantity. *On compte et on rend compte*, one counts and accounts for. (178-79)

In this essay he also talks about the essence of translation which is stronger than human language “More than man in man” and how translation commands respect to the original literalness or lexical

units called words. He translated the Portia's famous plea for mercy in Shakespeare's *The Merchant of the Venice*. He emphasized upon 'seasons' in the line "When mercy seasons justice". Victor Hugo used "temperer" for seasons and Derrida chooses "releve" because he believes that it ties together "three gestures" of the word 'seasons'.

Bill Ashcroft, Griffiths & Tiffin examine how language has been the tool of power structure and how it can be used to voice the postcolonial subjects:

Language becomes the medium through which a hierarchical structure of power is perpetuated, and the medium through which conceptions of 'truth', 'order', and 'reality' becomes established. Such power is rejected in the emergence of an effective post-colonial voice. For this reason, the discussion of post-colonial writing which follows is largely a discussion of the process by which the language, with its power, and the writing, with its signification of authority, has been wrested from the dominant European culture. (7)

Similarly Harish Trivedi and Susan Bassnett talks about the originality of text, there was a time when the original was perceived as *de facto*, superior to translation. There were discrepancies between the original and copy of translation. Inner voice of the colonized cannot be voice in the copy of that rather than the essence of the original to express themselves. Translation as intercultural transfer which is in continuum:

Translation does not happen in a vacuum, but in a continuum; it is not an isolated act, it is part of an ongoing process of intercultural transfer. Moreover, translation is a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries. Translation is not an innocent, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems. (2)

Translation is deeply rooted in history, cultural and political systems. Tejaswini Niranjana goes even further, and suggests that translation both shapes and takes shape 'within the asymmetrical relations of power that operate under colonialism' (2). Anuradha Dingwaney and Carol Maier articulate "translation is often a form of violence". André Lefevere argues that it is difficult to translate any text from western to non-western culture.

This is of extreme importance in the analysis of early texts written by Western cultures about non-Western cultures. My contention is that Western cultures constructed (and construct) non-Western cultures in terms of the two grids whose 'existence' I have postulated earlier. In short, Western cultures 'translated' (and 'translate') non-Western cultures into Western categories to be able to come to an understanding of them and, therefore, to come to terms with them. (77)

The paper has attempted to exemplify and to trace the phenomenon of Postcolonial self reflexivity through language and translation. The above mentioned discourse explicates the fact that translation and hegemonic realities influence the politics of translation. It further, depicted that how the consciousness and trauma of subalterns can be voiced and represented in the structure of their own language, rather than dominant linguistic realities of powerful structure.

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The Culture of Rajasthan in the Fictional World of Vijaydan Detha

Balveer

“To say that literature grows directly out of life is of course to say that it is in life itself that we have to seek the sources of literature, or, in other words, the impulses which have given birth to the various forms of literary expression.”- William Henry Hudson

Human mind perceives cultural and social phenomenon unknowingly, and with time and age these things become a part of individual's attitude or behavior. These practices, which were experienced at one point of time, come automatically into actions whether it is a song or painting, or any other form of material or nonmaterial product. And, literature is not an exception. Nothing can be produced in vacuum as Premchand writes “Literature properly so-called is not only realistic, true to life, but is also an expression our experiences and of the life that surrounds us” (The Nature and Purpose of Literature 82) Any piece of literature whether be it 'oral' or 'written' is an outcome of its social or cultural milieu.

Culture is a code of mental and physical practices by which a group of people lives. It is a shared product of human groups and a study of people's past rituals. In modern times the term is applied to a wide range of subjects and many diverse topics. The UN World Commission report defines 'culture' as:

the whole complex of distinctive spiritual, material, intellectual and emotional features that characterizes a society or group. It includes creative expressions, community practices and material and built forms. (UNFPA 2004)

It is a set of forms that includes customs, belief, knowledge, value system, law and ethics etc. acquired by an individual or a particular group of society.

Culture and history define, determine and complement each other; together they both develop and shape up the identity of a region. These are the roots upon which the dense foliage of the region develops but when the same origins are in danger, the immediate rush is to preserve and protect them. The external forces continuously work against severing the umbilical cord but when the internal strength gives in, the end is reached soon. Cultural heritage, folktales and myths are such roots that replicate the past of any region and take us back to ancient civilization and to the beginning of people's lives. On one hand they create and preserve culture, history and art etc of a particular region, and on other, they form bedrocks of literature of the region.

Vijaydan Detha, a leading figure in Rajasthani literature, has created a world through his fiction which resembles Rajasthan and its culture in such a mesmerizing manner that it has a spell bound captivation. Rajasthan, 'the land of rajas (kings)', has witnessed many historical events in the past. It exudes royalty in its glorious traditions of chivalry and freedom. The rich culture, art, music, folklore, heritage etc are a source of attraction for people across the world. The following words of Rabindra Nath Tagore confirm the praise ascribed to the region: "The heroic sentiment which is the essence of every song and couplet of a Rajasthani is peculiar emotion of its own of which, however, the whole world may be proud." (The Bangalore Review 2013) Rajasthan is a centre of art and culture, inviting people from various parts of the world to research and explore its richness. The literature of Rajasthan captures the intricacies of the region, beautifully and truthfully. It touches upon all the aspects of art, leaving a powerful impact on readers. Its vastness and vividness is inspirational and crosses the boundaries of all the genres of literature. Transcending the limits of time and space, also of religion, caste and colour, Rajasthani literature puts forward inherent human nature. Thus, it is 'not for an age, but for all time.'

Detha, also known as Bijji, has drawn raw material from oral stories, idioms and phrases of Rajasthan for the plot of his writings and has interwoven them in an aesthetic manner from various perspectives. Taking rough and patchy ideas, Bijji has intertwined them artistically

and has transformed the stories of desert into the tales of garden, using regional sentiments. Christi A Merrill, one of Detha's translators writes:

I enjoyed the way the prose seemed to delight in the varying textures of the Rajasthani- colloquial formulations that often appeared in writing for the first time via Detha's pen. The way that the writing punned and teased and played with these idioms made a unique statement that was as ideologically potent as it was aesthetically powerful. (11-12)

Vijaydan Detha has interwoven some of these issues with the intensity of Rajasthani language and culture. Folktales give cultural knowledge and they provide the entire human journey. They declare the place of human being in the society and his social relations, and trace the journey of human beings from the past to the present age. Vijaydan Detha gave a unique touch and sensibility to old stories that is why they seem to be very colourful as they describe everything insightfully and at the end they impart a moral message. Christi A. Merrill observes the use of cultural values and regional sentiments in the fiction of Detha:

From the very first volume, he retained elements that were signature of oral tradition starting - the storytelling session with a silly, rhyming *chougou* to mark the transition from everyday speech to the language of performance; beseeching a local deity to bless their proceedings; narrating the events with the wry wisdom, mild jocularly and affectionate circumspection of an old-fashioned storyteller; delineating the colourful range of characters with a free-handed discourse that made great use of the local characteristic of a particular caste or village; starting with a prayer that all those in attendance would see fit to tell this story "in each and every age. (9-10)

His fictional world presents the remote hinterland of Rajasthan beautifully. As a son of soil he takes it as a responsibility to make the world see the rich cultural heritage of Rajasthan. His fiction increases the scope of regionalism and in doing so; he traces

Rajasthani literature on the map of world literature. His characters seem age-old but they have a modern attitude towards life. They share a particular cultural context and work differently in a given space but they speak commonly about inherent human nature. They are a product of 'an age' but represent all the ages.

His writing is classical and indelible. He collected stories from masses and burnished them with contemporary issues. His stories are 'old like seed and new like fruit'. He upheld tradition and culture to be very important to us as they have witnessed the development of society so they should be preserved safely. And, literature is the best medium for it. He read almost every great writer and found that if he has to be a successful writer, his stories should be rooted in his culture and his characters must be his own people. After reading a few stories Mani Koul instantly wrote to Detha:

It is better that if you remain unknown. Once your stories have come to the cities, writers will fall upon them like hungry dogs. After all they are vultures. They will eat everything away. It is your humility that you had kept the jewels of your fiction concealed beneath the layer of rusticity. (Bharat Discovery)

Detha's fictional world not only presents the inner world of folk but it also depicts the surrounding atmosphere. His stories depict palaces, temples, architecture, paintings; buildings etc of the time and bring forth the cultural objects of Rajasthan. Apart from this, he adorned his fiction with natural imagery. Natural phenomenon and animals living in the lap of nature are great sources of inspiration for him. Clever foxes, speaking trees, responding birds, brave lions and pious doves are the characters of his stories which bring nature and human world together.

Vijaydan Detha's fiction is a bridge between ancient folk world and modern literature. His writing resurrects the lost stories of Rajasthan, and he presents them with great charm and creativity using parochial aura. Thus, his fictional world abounds with the cultural heritage of Rajasthan.

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The Poet's Mind and the Vision of Sustainable Development

Devendra Rankawat

The term “sustainable” in the concept “sustainable development” has come to be associated exclusively with the resources and environmental problems whereas if we remove these blinkers and see it for what it is, there comes a revelatory insight into the very concept. There is much more to life besides. It is, of course, important to have ecological balance; but, it is as much about human relationships. How humans are treated by other humans is of vital importance. After all, sustainability is not just about material resources, what about human resources? Seen thus, the term takes on a wide range of meanings. One obvious meaning, among others, is *that the development be such as is possible to be maintained without undermining the very foundation of social living or human togetherness*. If development endangers the very texture of man's social existence in a manner attuned with life, what use is it? Why develop in a way that empties life of its essence?(No matter how much essence be denied, its presence is self-evident) What is such development worth if it brings wars and unrest? These are some questions that the poet's mind has always posed. The paper undertakes to formulate these experiences as the formative theoretical framework for the very idea of “sustainable development” and to posit the thesis that all life-centered literature is essentially an aestheticized vision of such progress as is sustainable in both material and human terms.

Man is fast transgressing nature's kingdom though he has already received the warning signs as the time-bomb of global warming is threateningly ticking away. This cognitive dissonance in man is however no secret. He is painfully aware that nature might blow him up anytime yet he refuses to relent in his exploitation of nature's

resources. The dilemma is obvious, so is man's choice. Despite harping on the note of 'sustainable development', he continues to ride high on the waves of 'development'. Alongside this, the Poetic Mind (by which I mean creative-literary voices) has long sensed this trouble that lies couched in the velvet rhetoric of 'progress', and has, all along, put man on his guard by singing praises of a life lived in oneness with nature. The visionary Gurudev Rabindranath Tagore articulates his communion with nature:

*“The same stream of life that runs through
my veins
night and day runs through the world and
dances in rhythmic measures.
It is the same life that shoots in joy through
the dust of the earth in numberless blades
of grass and breaks into
tumultuous waves of leaves and flowers.”*

(Gitanjali LXIX)

As man and nature are found to share some mysterious unifying thread, it may gainfully be traced in brief here.

No myth of Creation appears to be outside or beyond the domain of nature. However conceived, life invariably takes origin at the fertile bosom of nature. Whether it is 'chaos myth' or 'water-diver myth' or 'world-parent' or 'emergence' or even '*ex nihilo*' myth' of creation, genesis of life is arguably always seen as either union of the nature's elements (Panchatatva theory) or fecundation of any of these elements. But, are man and nature tied symbiotically? Or simply put, what is the nature of the bond between man and nature? The question has long been thought and re-thought, drawing in response numerous explanations of man's creation and evolution over time. And it may be argued that after his mysterious genesis, he has mostly been in tune with nature except in the last few centuries when he, drunk with the power of invention, has begun challenging nature. The repercussions of such disobedience find apt expression in the poetic voice of John Milton as he prophetically puts:

*“The earth felt wound; and Nature from her seat
Sighing through all her works, gave signs of woe
That all was lost.”*

(Paradise Lost Book VIII)

Ideas akin to this have regularly been articulated by the poetic minds across time and space. The Urdu poet Mohammad Iqbal, for instance, joyously sings, 'A glimpse of primordial Beauty is seen in every object...the panorama of diversity conceals the secret of Unity.' The Poetic Mind has ever been at pains to respond to the changing life. In fact, it has even anticipated the forms of life to come, hence its deep concern for timely warning man against what of present might mar the future. What it has maintained all through is the life-force that at once propels changes and curbs any misdirected energy. It so soon and unerringly reads the anti-life signs of nature that no apparent charm can get past its check-point, not even the alluring dream of 'progress'. All it seeks to do is to teach man how to move in tandem with nature; how to preserve the cosmic harmony and equilibrium of existence, the slightest imbalance of which might wipe humanity clean off the globe.

This long-ignored voice of the Poetic Mind has recently re-appeared in the scientific concept of 'sustainable development'. While science is seeing only its environmental dimension, the Poet's Mind has solicitously traversed the whole spectrum of the possible repercussions – ethical (unrestrained greed in man), religious (utter cruelty born of competition), social (rampant rise of vice and injustice), demographic (unmanageable congestion and squalor) and of course, political (conflict for resources, inequality and governmental malfeasance).

For discussion of the religio-ethical issues, I have taken T.S. Eliot's *The Waste Land* (1922) for the study of how psycho-toxically the forces of self-destruction were let loose upon man in the guise of material 'progress'. As for the socio-economic-political, I have undertaken an eco-critical analysis of Pablo Neruda's 'Keeping Quiet'. The duplex structure of the paper is deliberate for many reasons. First, this offers two ends of the temporal frame chosen for

research. Second, the two writers belong to two far-apart cultures yet share an uncompromising zeal for anti-life powers. While the former denounces dehumanizing forces of over-industrialization, the latter is vociferously against the exploitative forces of global capitalism. The study is planned to explore how creative-literary writing shares its psychogenesis with other forms of life-oriented visions with scientific bases.

Sustainable Development is what today's rapidly developing world is struggling hard to achieve. There is a mad rush in the whole gamut of life. Mankind knows nothing for sure except that s/he should not fall behind in the race. The globe is shrinking; people and commodities are travelling faster; cultures are mixing inseparably; languages are blending unrecognizably. The scene is very typical of the days that either precede or follow some world-changing events like wars or some seismic upheaval in socio-politico-intellectual arena. Rises from amid such turmoil, an idea of living and letting others live in a manner that can be sustained for the posterity. "More and more mankind will discover that we have to turn to poetry to interpret life for us, to console us, to sustain us. Without poetry, our science will appear incomplete; and most of what now passes with us for religion and philosophy will be replaced by poetry" says Mathew Arnold in the wake of crassly materialistic march of civilization. After Arnold when the wars had shaken the world there came a generation of poets, disenchanted with the illusion of development which first gave wings to human imagination but only to singe them with the explosions that would leave generations crippled and mutated. These poets set to analyze the mechanism of development and found that this beast was good only so long as it served the human race. The moment it became the ruler, man could but yoke himself with the burden of developmental pressure. And it is due to this unrelenting pressure that man gets ready to go harsh on the very source of his own survival ie nature. He becomes knowingly forgetful of all the dangers that such a development entails. He puts on blinkers of present to shut his eyes off to future. In the name of economic balance, he begins to compromise on everything.

T.S. Eliot is a modernist poet, who lived through the war-torn days, so he too was faced with a similarly bleak state of humanity. And he approached the problems and puzzles of development in his own way. He resorted to Christianity for a way out of this drab and dour existential crisis. This is unmistakably the theme of his oft-referred set of poems *The Waste Land* (1922), which is also known as a modern epic. The poem is ostensibly a loose, unorganized work but there is a structure deep down. It is at the submerged level that the poem operates to bring the modern man back to the realization that some unifying bond is indispensable. The poem taps into mytho-religious sources for bringing out the message of Datta (Give), Dayadhvam (sympathise) and Damayanta (Control). This three-pronged message has a direct bearing on the conduct of humanity at large, especially for 'sustainable development'. Through a representative scenario of London, the poet laments the plight of the modern man:

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.

(The Burial of the Dead)

The poem is thus an account of human affairs that violate the code and the repercussions that ensue are a clear warning call for us all.

In a similar vein, Pablo Neruda's short poem 'Keeping Quiet' brings out the theme of modern life's relentless pace and the increasing loss of human touch in the routine activities, which seem to have become an end in themselves. The poem was originally written by Pablo Neruda in Spanish but later translated to English. Its main thrust is the significance of self-awareness, introspection and retrospection which alone can lead to attention, unity and brotherhood.

The poet's persona asks the reader to count up to twelve with undivided attention. Nothing must come between the counting mind

and the act counting. By so doing, the poet calls for a time to be tranquil and unmoving. His use of the number twelve could be associated to the clock hours or possibly, even the number of months in a year. Both attributions however, effectively depict how our hours and months pass by before us, while we continue to chase after them without so much as a pause in between. The poet also demands that no one speak in any language whatsoever. This appeal for complete silence is a symbolic act of asking people to “speak” no other language but that of silence. This would bring everyone together and lead us all to introspection. In this view, symbolism may also be seen in the use of the phrase, “move our arms so much” which in this context, if taken lightly can be considered as signifying violence or our selfish pursuits. It is to be noted as well how the poet mentions “once” and “one second”. The appeal is set on the premise that humans are constantly speaking and constantly moving- again, an intensification of his lamentation on the lack of time to be still and introspective. Here, the poet introduces the impact of such behavior. The poet then proceeds to ask the reader to ponder, consider and get immersed in meditation of such an occasion: where the usual rigmarole of diverse human activities is now put to a standstill and in a surprising unity. Here, the poem develops by providing what ensues through this quietness. The poet shows how, by so doing, humans would now have more time to think about their actions and how they would have the time to notice the details that surround their daily lives. Fully aware of the power they have over nature, humans now exercise their free will not to spoil the beauty and bounty of nature. Mentioning the man gathering salt who notices that his very hands are hurt displays the result of retrospection. In this part, the poet refers to the wars and to those who fuel the machine of war, to drive his point home. Because this is just the time to breathe in and out, snapped off from routine affairs, there will also be time for introspection. And through this, humans are now able to see how in a war, there really are no winners. Wars end with no survivors.

Another instance of symbolism comes as the poet mentions “put on clean clothes.” This is not just to emphasize the fact that wars cause

nothing except bloodshed; but rather, the very act of putting on new clothes can be seen as taking on a different role, a different persona. This is an appeal to bring about an epistemological break with the old world-view shot through with concerns for hierarchical patterning of the world order. Instead, a non-hierarchical and discrimination-free world is what we all need to survive and stay happy. The poet further clarifies that his plea for stillness, for a moment's pause, must not be mistaken for a fall to the temptation of idleness and lethargy. Far from it, rather he insists on the need to just take a pause and look at life as it is: which is of living while experiencing the beauty of quietness and the moments that go through it. This is why he uses the idiom "no truck with" meant to connote not having association with. The appeal for a moment's pause is to show what would happen if humans ceased to be slaves to time, routine and habit, if for a short span.

The mention of death in the poem is a strong indictment of the way we are living today. Living life and existing as an object are not the same. This is a clear echo of what Eliot meant when he called the waste-landers life a 'living death'. Also, the poet pleads with us to learn from earth, which while appears still and motionless, and actually teems with life with all the flora and fauna within.

The analysis yields the thesis that the poet's visions are the original voices of which all later formulations are mere echoes. These echoes may, however, claim greater analytical precision or philosophical hair-splitting or indulge in scientific grandiloquence of neutrality and objectivity, their efficaciousness for humanity will finally depend on a sense of life-oriented wisdom. Mere amassing of data, analysis reports, and policy portfolios will only lead to counter-assertions and counter-challenges. So, a timely rectification in human conceptions of progress, social living, and togetherness is all that can help humanity steer clear of the path that leads 'but to the grave'.

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Adaptation of Fairy Tales in Angela Carter's Short Stories

Ritu Pareek

Women writers have continually employed the power of the pen to reject and thwart the normative principles of the male-dominated society. They have employed subversive narrative techniques in their works of fiction to undermine the authoritative stance of the male gaze. A close reading of literary works by women writers brings out the suppressed subscript of female resistance to the authoritative patriarchal discourse. Women-centred narratives and narrative strategies like irony, satire, juxtaposition and allusion in works by women writers serve to create a distinct nonconformist voice.

The British writer Angela Carter (1942-90) made her mark in the literary circle as a radical writer who has explored a wide range of themes and narrative strategies in her works. Carter's achievements as a writer of fiction and non-fiction are remarkable especially in her deconstruction of established myths of male supremacy and of tales and legends which uphold a gendered social system. Carter has been appreciated for her unconventional narratives which move from the real world to the illusionary, and which point to the growing gender-based division and subjugation of women in society.

Angela Carter, a significant postmodernist writer, is known for her novels and short stories, many of which present the popular literary fairy tales from a fresh perspective using forceful, evocative imagery, and vivid and striking diction. Most of her stories are written from the female protagonist's point of view. Carter in her novels and short stories, uses characters based on European fairy tales, folk tales and myth, and presents them in a new light to explore power equations between men and women. In many of her short stories, Carter's characters reveal animal features or supernatural powers as depicted in fairy tales. While this aspect foregrounds their “constructed”

nature, it also accords them greater power and prowess than expected of normal human beings. The overlapping of human and non-human qualities in Carter's characters makes them well-defined and striking.

The present paper focuses on selected short stories of Angela Carter and examines her conscious feminist rendering of tales, which may be age-old fairy tales, or modern stories set in the contemporary developed world. Using a feminist approach the paper focuses mainly on Carter's subversion of male power structures to re-emphasize women's identity and role in society. Carter creates narratives focusing on those who have been excluded from the narratives of power, including women, blacks and children. Using a fresh perspective, Carter reworks on the cultural understanding of myth, fairy-tales and gender and transforms the way human beings think and see themselves in society.

Fairy tales survive as they present life-long experiences in vivid symbolic form. Sometimes, in order to comprehend the truth it is necessary to make it more dramatic. "Hansel and Gretel" for instance may dramatize the fact that some parents discard their children physically or emotionally, while others, like the witch in the story, overfeed and try to possess them. The greatest achievement of fairy tales is that they carry a different message for each reader. Jack Zipes in the preface to his *Breaking the Magic Spells: Radical Theories of Folk and Fairy Tales* says: "from birth to death we hear and imbibe the love of folk and fairy tales and sense that they can help us reach our destiny... in this regard folk and fairy tales present a challenge, for within the tales lies the hope of self-transformation and a better world" (xi). Fairy tales do not pretend to be other than a fairy tale. The use of supernatural elements—magic, sorcery, charms, spells, as well as supernatural characters like fairies, goblins, witches, vampires, and werewolves give the readers the freedom to interpret the tales in the way that best suits them.

Fairy tales enable children to overcome the psychological problems of growing up and help them to come to terms with the existential dilemmas concerning life and death. Bruno Bettelheim points out that the fairy tale is a work of art, and its literary qualities primarily,

along with its psychological content, contribute to the pleasure one experiences on reading it. Angela Carter employs the framework of the popular fairy tales in her short fiction to explore the gender dilemmas of the contemporary age. The embedding of new and relevant content in familiar contours in her fiction offers an unexpected delight to the readers. Carter's fiction helps to integrate past themes with the modern dilemmas about sexuality and male authority. However, Angela Carter's short stories, which are modern adaptations of literary fairy tales, are meant not for children but for mature readers. Sex and violence forms the pivot of their plot-structure and they include explicit and shocking descriptions of the male and the female body and bodily functions.

Most of Carter's stories are not new tales, but retellings of old ones, and underline the fact that stories are a part of the human civilization and have always been there. However, in the general acceptance of stories as part of culture what has been overlooked is the fact that the stories shape culture and human behaviour. Stories encode moral norms and gender stereotypes and propagate them in society. Fairy-tales, in particular, portray stereotypical modes of behaviour for men and women, boys and girls and subtly urge them to internalize and thus perform this kind of stereotypical behaviour. Through her stories Carter draws attention to the passive acceptance of the social and moral codes by the readers and the need for all individuals to think anew and re-examine those blind spots in the tales and uncover what has been covered up.

In the short story collection, *The Bloody Chamber* (1979), Carter rewrites the tales of Red Riding Hood, Sleeping Beauty, Beauty and the Beast, and Bluebeard, and creates discrete characters and reshapes the plots to engender unusual and unexpected endings. Carter's blending of traditional folk narratives with distinctive characters and situations impart them multiple connotations. While the plot and the situation remains the same as in the original tale, the climax and the ending contrasts with the latter, primarily due to the female characters who are perceptive and intelligent and are conscious of their goals and desires. Characters like are delineated with a fresh perspective by Carter in her stories to foreground gender

conflicts. Stories like that of Bluebeard and Red Riding Hood either are narrated by female characters or are focalized through a female consciousness to present the heroine's perspective of the sequence of events, her stake in the conflict with the male characters, and the climax which inevitably promises a better life for her.

The narrator in Carter's "The Bloody Chamber" is the heroine herself, the fourth and last wife of Marquis. Carter empowers the figure of the woman by placing her in the traditional male-dominated role of a storyteller, and by allowing her to tell her story. While rewriting Bluebeard's tale, Carter's story replicates the plot of hidden chambers, stained keys and Marquis's cruelty as in the original tale by Perrault. The tale includes a magnificent description of Marquis's wealth to indicate the intricate relationship between patriarchy, wealth and power, an aspect, which has so far been deliberately ignored by writers. In Carter's story, the heroine is saved in the end by her mother, thus affirming the wit and competence of women. In contrast to Perrault's guileless heroine, Carter's protagonist is a sexual creature that displays physical charms and plays with the desires of the Marquis to escape death. Carter, by focusing on the feminine body and its ability to distract men, foregrounds the role of the body in man-woman relationships.

Carter's wolf trilogy which includes the stories: "Wolf Alice," "The Company of Wolves," and "The Werewolf" which is a set of Little Red Riding Hood stories with a wolf as a central figure. This wolf trilogy is a rewriting of Charles Perrault's patriarchal "Little Red Riding Hood" wherein the girl is endowed with extraordinary powers which matches the wolf's cunning.

Carter presents animal desire in "Wolf-Alice." What distinguishes Wolf-Alice most from other humans is the fact that she is unaware of her own identity as a human being. Reared like a wolf, the protagonist realizes her femininity during her first menses; at the same time her confrontation with the mirror makes Alice realize her own identity as a woman. Carter in the tale writes against the dominant order, she portrays a picture where woman rules with her sense of smell. Throughout his writings, Sigmund Freud made

explicit reference to the role of the sense of smell in mental sexuality. Carter portrays an entirely different world for Wolf-Alice, a world where all her pleasures are due to her senses. Towards end Alice realizes the approaching danger and, with the help of her senses, is able to save the Duke from the villagers.

Carter adds a woman's voice to the masculine perspective by creating narratives which either revolve around women or, are focalised through women characters. In "The Werewolf" Carter combines the character of the wolf and the grandmother of "Little Red Riding Hood" to create a werewolf. The girl in the story changes from the hunted to a huntress, as first she cuts off the werewolf's paw, and then helps the neighbours to kill her grandmother who in fact is the werewolf. In "The Company of Wolves" Carter creates two characters—the werewolf and the grandmother and gives them separate identities. Here the conflict between the wolf and Red Riding Hood of the traditional tale is missing for the end describes the girl sleeping, "between the paws of the tender wolf." The heroines in these stories employ their sexual power and their feminine charms to entice males and thus to save their lives.

Angela Carter's tale "The Tiger's Bride" is the reversion of Mme Le Prince de Beaumont's "Beauty and the Beast." In Carter's story, Beauty narrates her own tale unlike the third-person narrator of Beaumont's tale. The tale satirizes the modern society where women are treated as objects to be exchanged for things more useful. Beauty acts as Carter's spokesperson when she contemplates about her own situation as that of every girl living in a patriarchal society. The girl's metamorphosis into a tigress at the end makes her a compatible sexual partner of the Beast. However, her decision to agree to the Beast's request is catalyzed not by an emotional attraction towards him but by the recognition of the fact that his love is far superior to her father's mercenary ways.

"The Courtship of Mr Lyon", another version of Beaumont's "Beauty and the Beast" starts with patriarchy and ends in marriage. Carter's story is a tale of self-discovery and rejection of female objectification. There is a contrast in the story, as Beauty is womanly,

beautiful, innocent, and kind, while Beast is masculine, ugly, and wild. At the end of the story, a transformation occurs and the binaries are dissolved as Beast is converted into a beautiful prince. The Beast while regaining his strength and human characteristics gets a name too, and Beauty Carter in her short stories turns the fairy tales into complex drama with the recurrence of sensational events in the plot. The element of fantasy in Carter's fiction is expressed through feminist vocabulary and establishes a connection with the real world. Carter's women characters are sexual beings, conscious of their feminine charms, which can entice males. Their wit and intelligence is an asset to them, which helps them to wriggle out of testing situations. The male characters, on the other hand, are disarmed when they try to counter the manipulative moves of the women. Carter's heroines often engage in self-questioning to weigh the choices they face. However, at the end, it is the female mind which wins against all odds in Carter's stories.

The narrative technique, which Carter employs in her short stories, helps in enriching the content of her work. Carter narrates some of her stories in the first person, and others from a third person point of view. Carter makes her stories expressive by including detailed descriptions, adding rich vocabulary and using evocative imagery. Angela Carter's fiction is mostly women-centred and presents women's perception of the world around them. Her female protagonists reflect on their personal lives to deliberate on the power equations between men and women. Postmodernist questions dominate Carter's fiction wherein characters grapple with the issues of freedom and free will.

Steven Swann Jones in *The Fairy Tale* (2002) avers that adult audiences react to tales whose themes address such issues as coping with marital strife, parenthood and the path towards self-realization. Benjamin in *The Story teller: Illumination* praises folk tales as the highest form of narrative and states, "which to this day is the highest tutor of mankind, secretly lives on in the story" (101). He sees the folk tale as the quasi-magical mode of connecting the people with their nature and history.

Women characters in the fairy tales were portrayed as dependent, faint-hearted, abject and self-denying while giving power to men, who were portrayed as assertive, crafty and strong. Marcia Lieberman explained, "Millions of women must surely have formed their psycho-sexual self-concepts and their ideas of what they could or could not accomplish, what sort of behavior would be rewarded, and of the nature of reward itself, in part from their favourite fairy tales" (385). In fairy tales women were depicted as beautiful objects, who did not have the power to change the circumstances in their lives while men were presented as powerful enough to do as they desired and to change their destiny. If women in these tales were given power they would be crafted as ugly and evil. The only exception to this was the fairy godmother that was not truly human. Fairy tales thus stereotyped women as extremely virtuous or evil. The good woman was always the victim and possessed by the powerful opponent, and the bad woman was always destroyed, killed or punished. Michael Mendelson argues, "Traditional feminist criticism of the 'classic' fairy tale texts rests on the fact that stories that reflect traditional patriarchal values survive, while those tales whose characters shed their archetypes and step outside the bounds of accepted behavior disappear into oblivion" (115). Popular fairy tales like "Snow White," "Cinderella," and "Red Riding Hood," present women as virtuous yet gullible, and easily become targets of crafty, cunning male characters – both human and animals. Thus, the fairy tales told and retold today are not necessarily representative of the genre.

Carter's stories like "The Bloody Chamber," "The Werewolf," "The Company of Wolves," "Wolf-Alice," "The Courtship of Mr Lyon" and "The Tiger's Bride" from the anthology *The Bloody Chamber* present feminist themes using fairy-tale motifs. The women characters are modern versions of popular fairy-tale heroines who are conscious of the significance of material riches as well as of their own sexual identity. These female characters are not the submissive and passive heroines of the fairy tales of yesteryears, who are penalized when they dare to disobey, but are curious, sensitive, quick-witted individuals who are confident enough to defy male authority and to thus assert themselves.

Angela Carter's contribution to the genre of the fairy tale through her reworking of popular tales in the modern context needs to be acknowledged. Fairy tales that have been passed down the centuries are enjoyed and appreciated both by children and by adults due to their simple plot structure, and their focus on psychological and existential dilemmas is relevant even to the contemporary society. Angela Carter has reworked popular fairy-tales in her short stories to foreground gender issues and to question female subjugation in the male-dominated society. Carter's women characters are intelligent, clear-headed individuals, who are aware of their sexuality and their sexual charms, which they use in order to mould situations in their favour. Her heroines often reveal animalistic instincts and supernatural powers, which empowers them against the perilous desires of the male characters.

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The Transcreation of *Emma* as Cher and Aisha: From Austen to Heckerling to Ojha

Ritu Sen

Eminent writer and academician, Prof. Ariel Dorfman, lists five forms of adaptation stemming from the suffix 'trans'; transformation, transgression, translation, transparency and transcendence. Of the above, the critic focuses on 'transcendence' as the method through which “the new work will not be transitory but beyond transcendental.” The professor establishes the above form of adaptation as the “most fruitful approach to adaptation” wherein “the film maker should not be reverent to the original” and thereby “create something new, inspired but autonomous”.

One of the most apt examples of the above is evident in the cross cultural adaptation of the novel *Emma* (1815) by Jane Austen into the film *Clueless* (1995), written and directed by Amy Heckerling and finally the Indian film, *Aisha* (2010). The works transport the setting from Highbury (London) to Beverly Hills and finally to Lutyen's Delhi, with Emma changing to Cher and then to Aisha. The reworking of *Emma*, both in Hollywood and India, resurrects the role of women within the family and society in a starkly alternate time zone. However, Heckerling offers a strong parallel discourse to various essential themes in Austen's work, especially the interaction between genders within the family and society. Meanwhile, *Aisha* works as almost an imitative, as opposed to intelligent, translation of both the Hollywood production, and Austen's novel.

The importance of marriage and the role of the woman in the family are an integral element of the domestic novels of the romantic era. The works of Austen in particular move towards the grand finale of marriage, which is considered the ultimate destination for women. Marriage allows the woman a space where she can exercise her duties and be protected in return. In Austen's creative universe,

marriage thus, is guided more by rationality/instinct than romance. The reason for this is explained by Nicholas Roe who quotes French feminist Lucy Irigaray in *An Oxford Guide to Romanticism*, wherein the woman instinctively believes in “the practice of 'gift-giving'- of submerging one's personal desire for the good of one's family or the whole community” (Roe 184). Roe analyses Austen's work in this regard and concludes, “Jane Austen, for instance, devoted her novels to an exploration of the ways in which people perceive and misperceive each other, how they come to know each other more accurately and profoundly, and how a heroine can overcome her own mental misjudgements and find the partner most suited to her.”(184) It is important to note that the 'the partner most suited' will always be a “social equal/superior and the marriage will be based on rational love, a correct assessment of the genuine compatibility between two people who mutually respect, esteem and love each other” (Roe 186).

Not just marriage, but an intensive socio-cultural profile of regency England can be viewed in Austen's craft. The writer showcases the feminist perspective in each of her novels, as also in *Emma*. Austen's genius lies in her ability to depict female sensibility despite the patriarchal intrusion of space. With the evolution of feminist criticism, myriad layers of Austen's texts have emerged and attention is drawn to the polarity between the 'said' and the 'unsaid' in the author's work. Thus, the tension between the opposing forces of propriety and passion, conformity and rebellion come to the fore in Austen's novels. As Meenakshi Mukherjee notes in *Re-Reading Jane Austen*, “Part of our interest in Jane Austen today lies in her ability to subvert the limitations imposed on her by society, and to undermine the values she was supposed to uphold” (Mukherjee 4). This multiplicity of identity characterizes Austen as well as the women in her works. Using humour and soft satire, Austen weaves domestic narratives which, on the surface, reflect the culture of her time, but the subtext reveals the unchanging male-female binaries which lie at the root of every plot. The film *Clueless*, as an adaptation of the novel, updates the feminist perspective and gives the eighteenth century text a postmodern 'makeover', using pastiche, intertextuality, prefabrication and bricolage.

Susan Hayward, in *Key Concepts in Cinema Studies*, defines postmodernism in cinema thus; “the post-modern aesthetic relies on four tightly inter-related sets of concepts ; 'parody and pastiche', 'prefabrication', 'inter-textuality', 'bricolage’” (Hayward 44). Post-modernism, as Lyotard defines it, also implies a blurring of high and low cultural boundaries, the inability to distinguish between the 'real' and the artifice, the commodification of everyday life and the sense of the fragmentary, ambiguous and uncertain nature of living. To the above features, Matt Pearson adds, “heightened social and individual reflexivity, ironic self-referentiality, the de-differentiation of classical western categories, the questioning of meta-narratives and the concepts of the French Cinema du look, that of emphasised style - the fetishisation of the image” (Pearson).

The four concepts Hayward mentions can be grouped together under the heading 'inter-textuality', they all refer to the recycling of images from the past, assembled together in the form of bricolage.

The practice of studying adaptations as ethnographic evaluations besides being literary specimens, is fast gaining momentum. In his seminal work *Concepts in Film Theory*, celebrated film theorist J. Dudley Andrew has called for an approach that exploits the “privileged locus for analysis” (100) that is inherent in the cinematisation of a prior and respected literary work. The 'locus of adaptation' is privileged because it presents an opportunity for textual and sociological analysis that exceeds film or literature in the general sense. Blessed with the prior model of a literary work, each cinematic rendering invites scrutiny in juxtaposition with its acknowledged source and is analysed in terms of revelations about the historical and cultural contexts of its production. The question has shifted from 'where do word and image differ?', or 'which is better?' to 'what do film adaptations disclose as twentieth century discursive acts?

In the above transcreations, the general characters, plot and theme of the parent text is retained but the language and setting is displaced. Thus, the adaptation and the novel differ in terms of the verbal and the visual, but the thematic analogy helps to bridge two diverse cultures.

Heckerling's film transports the setting from Highbury (London) to Beverly Hills with Emma changing to Cher. Rachel Malchow Llyod, a Literature-Arts instructor notes in her paper, *Re-Evaluating Fidelity*:

Heckerling's genius is to bring the audience in as a privileged confidante to the heroine, Cher, while maintaining the satiric distance of Austen's narrative voice. (Lloyd)

Clueless unsettles its contemporary viewers by the oblique suggestion that the hegemonic hold of patriarchy and Class continues in society wherein domination percolates down to essential elements like propriety, sexuality, desire, familial bonding as well as the seemingly mundane issues like clothes and food. *Clueless* exemplifies what an adaptation can be and refuses to be dominated by a 'fear of disjunction'. As a parallel, Aisha refuses to reassess the socio-cultural translocation of the narrative. The film simply creates a simulated world of fantasy, devoid of the ironical underpinnings and social critique on which the works of both Austen and Heckerling primarily rely.

One essential feature of a good adaptation is the emergence of submerged voices and it is interesting to examine how *Emma's* margins come to the foreground in *Clueless*. For instance, the craft of gaining the affections of a mate are spoken about in minute detail in both *Emma* and *Clueless*. If Emma tutors Harriet on how to behave around the vicar Elton, Cher guides Tai around their school mate Elton. The following dialogue takes place just before they are about to enter a Val party:

Listen Tai, when we get there make sure Elton sees you, but don't say hi first. Look like you're having fun and you're really popular. Talk to someone in his eye line, preferably a guy. Make him come to you, and find an excuse to leave while he's still into the conversation. The key is, always have him wanting more. You got it?

Sexuality rears its head in public spaces, not covertly (as in *Emma*) but overtly. The party scene is laced with sexual subtext as the music, dances and games all seem to move towards an orgasmic end

suggesting a 'teenification' of the sexual act. Later in the film when Cher is attracted to Christian (Frank Churchill figure), she tries to seduce him using sexual overtures when he visits her at home. The expression of her 'desire' is overt and blatant. She dresses in red, wears a short dress, which she chooses with deliberation and care (using a Polaroid-shots instead of a mirror), she tries out various lighting combinations for her room and even puts something to bake so as to create the aroma of home, or perhaps parody the 'classic'! When Christian doesn't seem to respond to her advances, she offers him some wine because the drink is supposed to "make one feel sexy". Though this scene might find a distant parallel in Emma's flirtatious exchanges with Frank Churchill, the open sexuality expressed by Cher in her bedroom stands in deep contrast to the coy dialogues played out in the open by Emma.

Cher's desire for Christian does not meet its logical end and is analogous to the relationship the reader imagines between Frank Churchill and Emma. However, the triangle is modernized in *Clueless* and when Cher is agonising over her debacle with her 'love'; she is informed by Murray that Christian is gay. The information is given in a matter-of-fact manner and having same sex orientation is treated as completely normal, both by Murray and Cher. This announcement is immediately followed by a near death experience when Dionne, Murray and Cher find themselves on the freeway. The incident is filled with screams, gesticulations and panic. When the car finally leaves the danger zone, Dionne (who was driving) and her boyfriend Murray embrace and kiss while the camera focuses on Cher. Her voiceover laconically expresses sexual desire:

Boy, getting off the freeway makes you realize how important love is. After that, Dionne's virginity went from technical to non-existent. I realized how much I wanted a boyfriend of my own.

However, it also enlarges the role of peer pressure, to submit to the norm of sex. If Cher's virginity is a joke in the beginning of the film, 'Cher is saving herself for Luke Perry', it becomes a rebuke towards the end when the Harriet figure Tai lashes out at Cher -'You are a virgin who can't drive'. The relationship of sex and vehicles runs

deep in *Clueless* where the inability to drive links directly with the inability to fornicate. Therefore, when Cher fails her driving test, it is a moment of absolute doom for her because not only has she lost her ability to 'argue her way out', she also loses her independence and her sense of superiority, which she shares with Emma. This displacement from the centre is what actually unsettles Cher. The film begins with Cher in the centre of most shots, or directing the movement of others. However, by the end, she is displaced by Tai, who not only seems to have taken charge of placing others in the shot (Wait, wait. Move down for Cher.) but also has established her supremacy with sexual experience. Thus, Cher (the moralist virgin) is defeated by Tai and Cher is desperate to find a mate.

When Cher discovers, right after failing her driving test, that Tai is interested in Josh, it unleashes a tirade of emotions in her, ranging from jealousy to deep insecurity. To go back to the novel here, one pertinent question stands out. Would Emma have agreed to an engagement with Mr. Knightley had it not been for the diffidence created by Harriet and the 'dismissal' by Frank Churchill? Similarly, would Cher have accepted Josh (grunge dresser) if it wasn't for Tai and Christian?

Thus, it is apparent that Cher's growth is actually tailored to match the pattern crafted by Austen. The heroine goes through a process of self realization wherein she is exposed to lust which she conquers/defers in favour of 'true love'. Likewise, Cher's tricks to 'hook a man' come to naught when she realizes her feelings for Josh. She finds she is unable to lure him with the usual techniques. The 'techniques' used by Cher to woo her mate also create a study of contrasts between the male-female equation over two centuries as seen in these works. While Emma relies on her ready wit to enchant Frank Churchill, Cher uses guile (sending herself flowers and chocolates and pretending that they are from another admirer), seduction (wearing revealing clothes) and adulation (agreeing with Christian and taking a keen interest in his hobbies). Though the Harriet/Tai plot finds both Emma and Cher acting similarly but these parallels seem to enlarge the meaning by deviating from it through references to contemporary issues.

The irony with which Jane Austen, the writer, depicted her world (in terms of appearance, manners and social ranks, for instance) is at once and the same time corroborated and further utilized as a pretext for launching an ironical look into the director-writer Heckerling's time and culture. Therefore, some of the targets now are: the educational system, fashion, consumerism, and the superficiality characterizing young people's life in contemporary (American) world.

Most importantly, although the film is laden with all the ingredients of the 'chick-flick'- a group obsessed with style, fashion, being up-to-date, who talk an arcane and localized argot, drive expensive cars, have transient romantic affiliations- it actually performs a complex maneuver whereby the cliché of the 'teen-pic' is simultaneously invoked and undercut. The film truly brings Austenalia to the fore, by trivialising the solemn and solemnizing the trivial. In terms of the feminist voice, *Clueless* goes beyond the voice-over. The hand behind the camera (Heckerling) stamps the work with femininity in every angle. The gaze on Cher is essentially female where and the point of view shots of Cher talk as much as the character herself.

Clueless is not strictly speaking a remake, but neither is it a straightforward adaptation where the aim is generally to reduce difference, to find the correlative of one medium (literature) in another (film). The fidelity that is so imperative here - insofar as there is a motivation to preserve a classic text - is primarily conservative, even nostalgic. The modernity of *Clueless* derives from the generic choices that Heckerling makes. Most simply it is in the choice to turn an early nineteenth century comedy of manners into a late twentieth century teen movie. *Clueless* is remarkably faithful as a structural repetition, and inventively divergent in terms of incidentals. In fact it is the tension between these two that generates pleasure.

As for Aisha, the transcreation of Cher (rather than Emma) in India, the motifs of driving and sex are so gawkishly imitated that they refuse to illumine either the present or the past. Jane Austen gave the novel a newly modernist inflection by stretching generic boundaries,

so Amy Heckerling renovates old rhetorical devices in the service of new insights and pleasures. These insights are absent from *Aisha*. It looks like a montage version of Vogue but is unable to read *Emma* through the lens of a contemporary genre -- the teen movie. *Clueless* succeeds as an adaptation because it renders the teen world through a predominantly feminine consciousness, through conjuring up a girl's world, Heckerling exercises the sort of fictionally ethnographic exploration which Austen epitomised. Like Austen, *Clueless* asks -- what are the preoccupation's, language, courting and/or dating rituals, fashion, mores of a wealthy and privileged group of young people? Cher's story delves in the issues of alternate sexuality, peer pressure, teen sex and the complex realm of love and seduction. And like Austen she transforms a documentary rendering of the quotidian into an imaginative and lively delight in fictionality.

Aisha, narrows its focus to Aisha's lack of self-knowledge and her heedless domination of her friends, but Sonam Kapoor's Aisha is not otherwise very much like Cher: she is more a compound of Austen's supercilious but sociable Emma, *Kuch Kuch Hota Hai*'s boisterous Anjali, *Dilwale Dulhania le Jayenge*'s standoffish Simran, and *Kabhi Khushi Kabhi Ghum*'s preening Pooh (whose sari Shefali, or Harriet Smith, admires so much), as well as a standard spoiled little rich girl. Whereas Heckerling is able to focus on the submerged voices of Austen's text, Ojha is unable to shift the lens away from the lead actress, for purely commercial reasons (Mr. Anil Kapoor, the father of the lead actress Sonam Kapoor is the producer of the film.)

Aisha dominates her society as Emma does, through her position and her sense of self. The film captures Emma's arrogance and snobbery, rendered less offensive by habitual kindness of address and real affection for her family and close friends. Whereas Austen never shows us Emma thinking about her wardrobe (though Austen's letters are teeming with paragraphs about clothes and accessories), Aisha is, like Cher in *Clueless*, a clothes horse, and the costume designer and star both confessed to wanting to feature high fashion in the movie. Too often, the first half of the movie seems like nothing more than a L'Oreal or Dior commercial, and it is accordingly somewhat dull, a less imaginative *Clueless* with the added influence of *Sex and the*

City. Film critic Jennifer Hopfinger laments, “All we learn from *Aisha* about wealthy Delhiites is that they're fabulously well-dressed.” *Aisha* is merely following *Clueless*'s lead in the attention it gives to the heroine's fashion sense but the use of clothes or cars and sex in *Clueless* as motifs, remains unexplored in *Aisha*.

Thus, *Clueless* proclaims its own most comprehensive and self-contained life. It stands on its own feet as imitations were meant to do...In an age when the visual is said to have superseded the verbal, the movie *Clueless* provides extraordinary pleasures to people who still read books. Thus, though *Clueless* defines the postmodern in its disregard for authorship, pastiche attire and cultural hybridity; Austen like, it speaks in the feminine voice, revealing the new woman's mind grappling with today's multi-media, multi-dimensional, multi-faceted world.

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Translation as Theory and Praxis In Literature

Seema Choudhary

"Translation is the only art that is like writing... It is also the highest, most intense form of reading, yet translation is almost by definition the most imperfect of arts of and more than any other form of writing risks self-delusion (Pinsky 7).

Translation of literary work is a means of literature dealing not only in finding adequate literary expression of regional literature corresponding to the language of the original work in the language being translated into but involving the exploration of cultural, moral, historical and psychological concepts from one language into another. The system of language is inherently dialogic and helps sense only in its orientation of inter-communication directed towards the other's voice in itself and translation is the means which locates this trans-linguistic voice to achieve the layers of meanings of a given text in another language.

Translation is a means that opens up a text or work to other understanding by recreation. The translator finally confronts the moment of aporia when all traces of text get dissolved. The task of the text translator starts in this unreadability. He reads between the lines to inhabit the aporia, or the inbetweenness to discover a new meaning.

In India, with 22 languages recognized, 15 different scripts, hundred of mother tongues and dialects, the role of translation can hardly be over-emphasized. "One can very well say that India's is a translating consciousness and the very circumstances of their real existence and the conditions of their everyday communication have turned Indians bilingual if not multilingual. One can even add without exaggeration that India would not have been a nation without translation and we keep translating almost unconsciously from our mother-tongues

when we converse with people who use a language different from ours (Makheeha).

Ours is a multilingual country where the translation of indigenous literature should be treated as a matter of primary importance as it contribute to spread the knowledge of various socio-linguistic and cultural groups like Marwari. It would not only explore the regional but also broaden the culture of English as well as inter culture and also of Rajasthan in a multilingual discourse. Translation or inter-translation initiative encompasses not only the translation of literature but can also incorporate various Indian languages into vast literature. These translation of indigenous literature helps to explore and discuss various issues as well and open new possibilities and prospects of dialogue between languages.

This paper highlights the nature of translation and interlingual translation practices within Rajasthan and to explore different linguistics and cultural communities at large and provide an opportunity to celebrate culture. This paper aims at highlighting the issue of translation as theory and praxis. It simultaneously focuses on Christi Merrill's translation of Cho boli.

There are certain basic questions that need answer - like who can translate and for whom? Which text or genre to translate? Who is the reader? How are the readers going to receive it? How should one translate? How to approach a text in translation? And finally - Is unlearning compulsory? Answers to these questions must take care of a larger whether we translate to construct a national literary, and cultural landscape or to patronize, appropriate, marginalize or destroy the culture and beauty of the source language (208).

According to Piotr Kuhlczak and Karin Littau, translation maintains a prior dialogue between the inside and the outside, not only of disciplines, but of cultures, languages and histories. In other words, we practice translation each time we theories connection (6-7).

Translations occurs in almost all languages-oral and written, recognized and marginalized-and forms an important part of multilingual reality of literature. Each language has its own tradition

of translation which may proceed from a range of situation. The interaction that each linguistic community i.e. Hindi speaking, Rajasthani speaking and so on has with currents outside its local domain and so on.

Similarly the strategies of translation employed in the history of each language, although far from uniform, may also reflect how the activity of translation is perceived - whether adaptation and other such stepsiblings of translation have legitimacy or not. The history of the nature of interlingual translation practices within India constitute a fertile field that has hitherto not figured in the English - dominated discourse of translation.

The history of translation and its practice in India from Vedic times in rewriting and localizations of Kavyas, Puranas, Itihasa-puranas to the contemporary post colonial era in Indian English literature, are more in tune with translation as *anuvad* (saying after) suggesting a temporal movement.

Ramcharit Manas has been reworked several times and all versions make it more to new age. According to Meenakshi Mukherjee, "In a country as multilingual as India, translation in the English sense - is so integral to the many interconnected traditions that comprise the broad category of Indian literature that it cannot be said to be a separate activity."

In India, translation has been known as 'new writing' that helps to establish a credibility and relationship of mutual regard. The translator's strategy in this respect will be to bring out the sense of continuities within the nation, society as well as the location of the text that has been translated. The readers will have to be convinced of the translated text as well as of the uniqueness of its location. For instance, A Rajasthani text has to be read differently from a Gujarati text or Kannada text and call for different kind of theory and practice. The translation has to set up the readers to particular regional location, the caste, gender or class in their distinct linguistic cultures. Thus the translator plays a vital role to create Indian domesticity as well as maintain relational distance between the texts

from different languages.

Piyush Raval aptly puts,

"Defining translation as teaching which can stimulate reading, (in the academic sense that Anthony Appiah calls 'thick translation'), the purpose behind translating from the regional language to English would be largely academic in nature, since the altar of academics most translations are produced and consumed in quantity, but it also seeks to transcend the institutionalization of practice and products of translation through the use of vernacular for wider dissemination into social, cultural, political and other domains. The history of translation in India has always been open to thoughts concealed in 'alien' texts to assimilate them within itself and enrich it, and give back her thoughts to the world; therefore the present call to translate indigenous literature expects to receive a more cerebral response."

This part of the paper will discuss the translation of Vijay Dan Detha's story. During the late 1940s, Rajasthani short story writing began to emerge. Vijay Dan Detha (Bijji) is a pioneer of Rajasthani Story Writing and has provided a new lease of life to the form and content of story writing. As Pradeep Trikha puts, "He has added new dimensions by adapting tales from the rich folklore to give them contemporary cultural insinuations."

Detha prefers to call his mother tongue Rajasthani instead of Marwari (as he wants his tales to be part of a broader Rajasthani identity). He decided to write in the dialect of Rajasthan instead of Hindi. During the 1950s and early 1980s these dialects flourished in Rajasthani creative writing, before the 40s Dingal and Pingal were the popular forms of creative expression in Rajasthani literature.

Trikha describes the three classifications as proposed by C.P. Deval, a Rajasthani poet.

- a) Based on folk motifs : whose chief exponents are Vijay Dan Detha and Satya Prakash Joshi.
- b) Based on classical Dingal vocabulary, metre and rhythm. Major exponent is Narayan Singh Bhati.
- c) Recent writers like Deval, Premji Prem.

Detha, an iconoclast story teller of Rajasthan, imbibed his orator skill with story telling. He has the skill of recreating them in a marvellous literary style. His son Kailash Kabir translated his books – *Duvidha* and *Uljhan* into Hindi that brought recognition for Detha.

Christi Merrill who has translated two volumes of Chouboli, says, "When I was introduced to Detha's work I volunteered to look for stories to translate into English that would offer young language learners something less alienating than the usual colonial era of daffodils and snow (both inappropriate to imagine in the arid deserts of Rajasthan)."

Christi felt it to challenge the English reader as Kailash Kabir had challenged his Hindi readers by creating colloquial expressions to convey figurative meaning. The act of translation says Christi is done with the purpose to keep story telling alive and to make the written text as yet one more performance of a story in a tradition necessarily various and multiple.

The major challenge for a translator of Detha's stories lies in retaining the ability to combine the rollicking irreverence of folktales with the polish of literary stories with simplicity and elegance that can make sense to young native Rajasthani speakers. The problem lies in capturing the dynamism of folk culture and to make the written version convey all the complexity and energy of oral versions. Performing the story along with a rhyming chougrou a nonsensical sing-song rhyme that pairs falling goats with stolen turbans, simply to put listeners in a story telling mood, which also marks the transition from everyday speech to the language of performance, beseeching a local deity to bless their proceedings, narrating like an old fashioned story teller, discourse that makes use of local idioms, along with a combination of modern techniques of short story like details to create atmosphere, commentary included in the form of stray comments to provide irony, balance between the urban and the rural, the contemporary and the traditional are among the numerous nuances to be taken care of.

For the translator there is a major challenge to make Hindi readers feel close to Rajasthani. They also face the challenge of rendering

local idioms as well as narrative convention to maintain its vibrancy and charm as well.

The potential of translation can be fully realized once we are able to achieve and analyze the literary text as agents as well as participants in a cultural conversation. To fell, the process of translation is everywhere. It is an essential activity of life. Like Detha himself says, 'I write because

"The seed of a story was contained not in the words themselves but in something even more intangible, something we each had access to...language is not made by professors of linguistics but by the illiterate rustic folk. I learnt the art of language from them. I am still paying Guru Dakshina..."

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Beyond the Boundaries: Transcreation of Nerudian World Through Translation

Subhashis Kundu

Literary translation, at least in the English-speaking world, faces a difficulty that texts originally written in English do not; resistance by the public to reading literature in translation. There is no need to belabor this point, so evident to publishers in England, the United States, and the other Anglo-Saxon nations. As Jorge Iglesias has said, "To know we are reading a translation implies a loss of innocence." This imposes a significant burden on the translator implies to overcome, and to do so means having a firm grasp on principles and techniques. One of the most difficult concepts about literary translation to convey to those who have never seriously attempted it-including practitioners in areas such as technical and commercial translation- is that how one says something can be as important, sometimes more important, than what one says. In literary translation, however, the order of the cars- which is to say the style-can make the difference between a lively, highly readable translation and a stilled, rigid, and artificial rendering that strips the original of its artistic and aesthetic essence, even its very soul. Literary translation is pleasurable and can be intellectually and emotionally rewarding, but there is no denying that it can also be hard word. In our own language we may skip over words, phrases, even entire paragraphs that we don't understand; the translator enjoys no such luxury. In the West, the Bible is the most universal example of the phenomenon of the slow decay of semantic integrity. Many of its agrarian from a simpler time convey little to the inhabitants of a complex, modern, urban society. Or take the well-known citation "suffer little children... to come unto me" (Mathew 19:14); lamentably, misunderstanding the word 'suffer', which at the time of the King James Version meant 'allow', some have interpreted this as a call to inflict regular beatings on children so they may 'come to see'.

We neither can nor should rewrite the English of Shakespeare or Donne. How fortunate, then, that we can translate the Spanish of the Cervantes, the French of Villon, the Latin American of Neruda! It matters little that all translations are fore-ordained to obsolescence. Their value to the future lies in their expression of how we spoke and thought and wrote in our own time.

It is almost a cliché for the relationship between the author, translator, and reader to be represented graphically by an isosceles triangle. The concept is that ideally the translator maintains equal proximity to the author and to the reader. Fine in theory but the reality of the in-the-trenches translating usually results in a lopsided triangle at best. Moreover, real-world translating means there is an irregular swing, sometimes in a single paragraph, between favoring the author and favoring the reader. Perhaps a more accurate depiction of the author-translator-reader relationship might be a simpler linear one. This has the advantage of placing the translator more realistically in an intermediate position between the author and the reader, for without the intervention of the translator the author would be unable to reach the audience. At the risk of straining the analogy, we could think of the lines joining the three as elastic, at times bringing the translator closer to the author, at times narrowing the distance between translator and the reader.

For the literature of one country to be received and appreciated by another it needs to 'pass through' several professional readers, through whom non-professional readers would perceive that literature and that culture. Ideological issues are present throughout the whole decision-making process, from the moment an author or a particular text is selected to be translated, to the point the target text appears in bookstores. Wolf claims:

“Translation can be interpreted as a strategy to consolidate the cultural Other, a process which implies not only the fixation of prevailing ideologies and of cultural filters but also the blocking of any autonomous dynamics of cultural representation. This phenomenon can be observed, for instance, at different levels of the production of translations, from the selection of texts to be translated

to the modes of distribution, all marked by power relations, including the translation strategies adopted.”

When the decision is made not to translate a text in its entirety, the selection of sections of a text to be translated may create certain images in the target culture, images of the source text itself, of its author and of the source culture, mediated by all of the professional readers involved. These professional readers are many, and most of the time the decisions for these selections are beyond the translator's scope. Thus, apart from the translators, we have publishers, editors, anthologists, foreign authors and their agents, and institutions such as cultural agencies which may give subsidies for translation projects.

Using a postcolonial and cultural perspective within translation studies, this paper will focus on the selections made of sections of a foreign text as a way of creating images of the 'Other'. Part of the basis of and justification for this image-construction is a teleological concept of history, according to which, history is a process of evolution from a primitive origin to an end or 'telos' where usually European or Western civilization is placed. Therefore, all non-Western cultures are located within the 'past' of the West and considered to be 'proto-European,' in need of improvement, which provides a justification for colonial or neo-colonial domination. As Pike points out:

“[p]erpetuation of myths and stereotypes about the Other demands that the Other remains essentially unchanged.”

Thus, the placing of the Other within a primitive past is accompanied by a 'dehistoricizing move,' which produces an image of the other as 'fixed', 'stable' and 'static,' in other words, 'objects without history'.

Pablo Neruda (1904-1973) was the pen name and, later, legal name of the Chilean writer and politician Neftalí Ricardo Reyes Basoalto. With his works translated into many languages, Pablo Neruda is considered one of the greatest and most influential poets of the 20th century. Neruda was accomplished in a variety of styles ranging from erotically charged love poems like his collection *Twenty Poems of Love and a Song of Despair*, surrealist poems, historical epics, and overtly political manifestos. In 1971, Neruda won the Nobel Prize

for Literature, a controversial award because of his political activism. Colombian novelist Gabriel García Márquez once called him "the greatest poet of the 20th century in any language.

Commenting on Neruda's language and its implications presents some concerns that should be noted. First, as Western readers, we are typically consuming his poetry in translation. Without reading the work in its original form, it is impossible to know with certainty what the original intention and wording might have been. Even the most dedicated and careful translators are still using their own knowledge and perspective to reimaging the work. Additionally, we must acknowledge cultural differences. Neruda's work was written in a different culture and historical time; in addition to the potential issues in translation, we cannot rightfully interpret original meaning or cultural implications while considering contemporary Western effects. Yet in discussing those Western effects, we can consider that poetry's language is its power. This is important today because of the pervasiveness of Pablo Neruda. Themes such as purity, possession, power, and the feminine ideal permeate Neruda's work, creating potentially damaging effects given our cultural dynamics. Pablo Neruda's work is situated historically within the Latin American '*Modernista*' literary movement, a movement inspired by Symbolism and Surrealism (Stavans xxxiv). Neruda adopted and sought to alter the ode, intending to create poetry that was 'down-to-earth' and in contrast to elevated ancient style. *The Poetry of Pablo Neruda* editor Ilan Stavans describes Neruda as 'fractured,' a man with contrasting public and private personas, a man who has been accused of engaging in 'selective' activism (*Poetry* xxxiv-xxxv). Neruda's politics are a large part of any discussion of his history and his work, showing another idea of his fractured persona—the political activist and the Latin lover. Stavans explains:

“Neruda's ideological odyssey took him from apathy to Communism, turning him into the spokesman for the enslaved”.

Neruda, Paul Julian Smith says, “is the poet of politics and of nature” (143). His heightened sense of materiality and societal justice serve

his poetry. He is also unmistakable in his poetry as a person, rather than simply a speaker. Smith explains views of Neruda's voice:

“[his] voice says 'I', this 'I' is also 'you', and when he celebrates himself...the poet is celebrating all men. Neruda is not merely a poet in these poems, but a 'person', at once individual and universal”(143).

Perhaps this universalized voice helps to explain his enduring appeal as a love poet to so many.

“The poem...reflects the choices consciously or unconsciously made concerning the subject position, community affiliation and meaninggg making activities of self understanding represented in written language... of the poem.”(Haneur)–The exploration of Modernity whose hallmarks were uncertainty, Freudian and political back-grounding of heather to latent contempt of art and experiments with styles saw in a pan-European scale at the time when Neruda was writing. At the same-time international war or civil war, conflict between fascist and communist and discursive voicing of the anger into art were descended of hard roughly in that time. The Spanish Civil War ignited Neruda not as a latin American started experimenting with 'impure poetry'; 'poetry coroted' as if by acid, by a toil of the hand, impregnated with sweat and smoke smelling of Lillies and Eurens, evoking anger, shame, wrinkles shocks, doubts, wakefulness. Paradoxically that developing in Neruda's poetry detangles him from Spanish romanticism and makes him a Latin American in the sense Keats was a Hellenic, W.B. Yeats was an Irish, Lorea was Spanish and Raja Rao was an Indian. We should appreciate Neruda's poetry as a voice of sufferings and aspirations of Latin American mob.

Spanish poetry is the cultural output of an inter-continental nation-the meditarian warmth of Keats Hellenic Europe and the colonial-postcolonial histories of identity of south America. Neruda's poetry is hispano American, celebrating the spontaneous passion of Spain and troubled by the problematic of Chilean identity. In *Discovers of Chile* Neruda shows the goldenness of Spain with the relative sterility of South America- a fisher that acts as the fulcrum of Neruda's poetics

of the Americas. A deconstructive reading shows that his use of images like Chile as an old man's white bread is actually foam from the sea and mysterious kisses are the hidden natural coals waiting to be discovered by the colonizers. The merge of history and culture with colonial masters are shown in brilliant images:

“The Spaniard meeting with his dry figure;
 Watching the somber strategies of the terrain,
 Night, snow and sand make up the form
 O my thin country.”

Neruda being more literal than usual when he calls Chile his 'thin country' which Chile literary is a long thin strip on the coast of South America. This indicates that Chile is the ripe for picking at the time of its conquerors like a 'green moon'.

Neruda's poetic vision, his Latin American intensity arrived at a new level in *Elementary Odes*. Here, he showed a mastery of expression and imagery where he raised useful but mundane objects to sublime heights. His *Ode to Tomato* is a wonderful example of a poem that presents a pictorial description of a salad in the making to which a reader can add more profound meaning culled from an American culled with latino heatness. Each line in this poem is usually short, contains not more than one to four lines:

“Without husk
 Or Scale, or thron
 Grant us
 The festival
 Of ardent colour
 And all –embracing freshness.”

In this ode, Neruda uses the vehicle to carry the subject through a little history of Chile, the land that he loves with the well portrayed description of the Chilean Mediterranean climate.

In *Ars Poetica*, Neruda speaks of how the potential errors of young girls are tantolesized with grassiseness, funeral dreams, drunkenness and Elicit pleasure by showing how the spontaneous gaiety of 'Latin Americanness' and more specifically of 'Spanish blood' of the

diasphoric mediterian identity integrated into Chilean space, pains is 'criticism of life'. The garrison, the deserted house, young girls probably working as prostitute in this poem portrays how Latin American habit has lost the Latin American metaphysics and everything has distorted in manners. This ambiguity is ,therefore, like a too much of belonging here, belonging there, Chilean in-citizenship, Spanish in blood and Latin American in temperament “my mother Spain... the blending mother of our blood” as Neruda writes “ Land, my native land I bring this blood back to you”.

The way Spain Was cherishes Spain with it 'barren soil' and 'rough blood' and 'stricken people'. Neruda presents the blemishes of Spain in a glorious manner so as to instill the people with a sense of pride. This is what commendable about him. He might be facing the dirtiest of times but had the ability to express the sorrow in a hopeful manner. This poem is another example of Neruda's view of Spain during the Civil war. Clearly this was a time of great unrest. Neruda is pondering the sadness, the loss of life, the horrors he has witnessed:

Spain veined with bloods and metals, blue and victorious
Proletariat of petals and bullets,
Alone, alive, somnolent, resounding”

And expresses his feelings of great tenderness for Spain by explain how it once felt as the false God is Fascism:

“Taut, and dry Spain was
A day's drum of dull sound
A plain, and eagle's eyrie, sin
Below the lashing weather.”

In the beginning of the 20th century Neruda expanded the horizon of the emergent Latin American Spanish poetry. Yet, Neruda's Latin Americanness belonging as a poet is tempted. Neruda adopts a pseudonym fashioned and borrows heavily from Imagism and Surrealism which both European art movements. In certain poems Neruda upholds the original Dionysian impulse of the mediterian culture and criticizes its perversions in Latin America. Besides these,

Neruda's Latin Americanness is at once reinforced and problematized at the same-time by his ideological urge to speak in a voice committed to the general masses not in terms of a national identity but as a member of a communist party. However, in Latin America, the figure of the poet has a special significance because the government frequently chooses a poet as an international spokesperson and brand ambassador. Neruda himself was deputed to a consular post in Bermuda and his osmosis with British and Indian Culture resulted in a rich cosmopolitan style. All of these charted above would suggest that Neruda is a Latin American poet if Latin America is a space not exactly a continent and if the class and race factors of the term 'Latin America' are taken into account while estimating the global image of the term.

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Reverberation of Truths Universally Acknowledged: Premji Prem's *Mhari Kavitan*

Kshamata Chaudhary and Sanjay Chawla

Translation is a comparative touchstone. It has proved and helped us to peep into regional psyche. It is a reciprocal platform wherein enrichment of regional fragrance has been possible. Human feelings, ideas, passions, experiences, joy, sorrows, aspirations, frustration and the struggle in life form the core of all poetry. Local color or regional literature is fiction and poetry that focuses on the characters, dialect, customs, topography, and other features particular to a specific region. Premji Prem's poetic work "*Mhari Kavitan*" (*My Poems*) (म्हारी कवितायें) is in Hadoti, the language spoken by people from geographically comprising Kota, Bundi, Baran and Jhalawar districts of today's Rajasthan, these beautiful verses can now be universally accepted due to translation in English by Arun Sedwal as "The Roots and other poems" which shall be explored and the actual regional cultural fragrance emitted be decoded.

Late Premji Prem was a regional poet of the Hadoti belt. Nature is benign here with scenic beauty; it has mineral wealth and legendary historical monuments, palaces and fortresses. Premji Prem, as a poet of the masses, focused not only on - the Adivasis, the down trodden and the Dalits but also on cultural beliefs, customs and traditions followed the Hadoti region. He was not a poet of the bourgeois or the aristocratic elite of Hadoti but a simpleton who had his grass roots firmly grounded on milieu. He exposed the diabolic orthodox psyche of the upper castes of Hadoti region. Local color or regional literature is fiction and poetry that focuses on the characters, dialect, customs, topography, and other features particular to a specific region. Influenced by Southwestern and Down East humor, between the Civil War and the end of the nineteenth century this mode of writing became dominant in American literature. According to the

Oxford Companion to American Literature, "In local-color literature one finds the dual influence of romanticism and realism, since the author frequently looks away from ordinary life to distant lands, strange customs, or exotic scenes, but retains through minute detail a sense of fidelity and accuracy of description" Local color poems tend to be concerned with the character of the district or region rather than with the individual: themes may become character types, sometimes quaint or stereotypical. The subjects are marked by their adherence to the old ways, by dialect, and by particular personality traits central to the region.

Kudos to Arun Sedwal, who has painstakingly translated Premji Prem's '*Mhari Kavitanan*' (म्हारी कवितावां) into English under the title '*Roots and other Poems*'. One cannot think of a better English translation of this collection. Sedwal succeeds in capturing the sentiments of the poet in a remarkable way and shows his first hand acquaintance with localised Hadoti myths and traditions. Sedwal aptly brought Premji poems on worldwide stage so that his views and voice which echoed the pain of downtroddens and also the rich cultural heritage of Hadoti region can be universally heard. For the understanding and appreciation of a literary text, having a kind of like-heartedness, called *sahridaya* in Sanskrit, is necessary. It is generally felt that English, being adopted as primary language in translation, has opened up the doors for translators to escalate the works of vernacular writers. It can rightly be said Shankar's "Chowringhee" would have remained restricted to Bengalis and Manto's work would have been imbibed only by Urdu readers if these works were not translated. In the past few years, translations in Indian literature have evolved with their own identity - reaching out to a wider audience. Yet, translators view that there persists a void, which the translators at times fail to fill.

Prashant Pethe, who translated into English the popular Marathi book "*Aiwa Maru*", originally written by Anant Samant, felt "Translations do fail to carry the same emotions at times. Sometimes, it is quite difficult to actually understand and communicate the same emotion effectively in another language." Shingavi, from the University of Texas, Austin also feels, "Word play is a challenge, but

it is something that all translators have to do. Certain concepts can be very flexible in one language and rigid in another, but one tries to make sure that the sense of the original is retained. Sometimes you have to be creative in making that work."

Premji Prem, the authentic poetic voice of Hadoti with unassuming spontaneity and naturalness of the Hadoti idiom. Sedwal, as his translator, has kept up the poet's spirit intact. The following discourse is a critique of the translated work. The translator has not tempered with the perspective and the focus of the grass-root reality of the lives of the masses, as portrayed by Premji Prem. Regional literature particularizes each fact of the nature and human environment peculiar to the selected locale.

The poet has a larger concern with the stark realities of the marginalised communities in the Hadoti region. The translated version has luxuriance of images which stimulate our thinking. They are rather a fodder for thought. The poet takes resort to certain objects-Neem, elephant, *kareed* (tree), pigeons, roots, *pungee*, conch...- which acquire major symbolic significance.

The insignificance of human existence has been portrayed through the image of *Kareed*- a tropical tree- generally sighted in Hadoti along the banks of the Chambal. It is sustained by the moist earth. The *Kareed* prides itself of its pods, sprawling branches and thin foliage, oblivious of the fact that it is sustained by the mother earth. (*Grip 9*) The purity of character to achieve sweet ends is stressed through the imagery of local dishes viz. sour butter milk (खाटी छयाछ) and sweet porridge (मीठी राबड़ी). By mixing the two, one can make a mess of it. It is the cook and not the cauldron which is to be blamed for offending the taste buds in the mouth (*Character 5*).

Another poem '*Heap*' is specifically relevant as India is gutted in the fire of communal intolerance. The poet appeals to the intelligentsia to

Rub out the label

Writ large on your forehead

and meet the tormenter eye to eye.

When the anti- social elements set fire to the hut of the poor,
it is easier to flee the site.

The poet wills that instead of fleeing, one must resist and confront the tormenter- sooner the better- and the tables will be turned. The poet stands for revolution rather than cowardly escape. (*Heap* 7-8) The poet is dead against sycophants who amass wealth, power and honour. Down with sycophancy, his heart goes out for the downtrodden who must belch out their fury of generations against the appeasing lords.

In another poem '*Identity*', he sympathises with the primitives and aborigines who live in abject poverty in God forsaken non-descript villages situated on the banks of the Chambal, while there is a talk about one hundred smart cities. The complacent nature of the chained and bowed Adivasis has been likened to a chained monkey dancing to the tune of a juggler (*Asset* 12-13) or a cobra dancing to the tune of the charmer (*Pungee* 89-91).

The wrath of the generations of the have-nots subsisting on the crumbs doled out by the haves has acquired volcanic proportions and eruption is awaited anytime. A mild satirical comment on 'Clean Ganga Project' is voiced in the poem '*Company*'. The poet states that cumulative pollution must be checked first. He suggests

To control the palms
And the fingers
That mix
Betel nut with tobacco. (*Company* 21-22)

The people of Hadoti are addicted to चूना, ज़र्दा, सुपारी mixture and consume it orally several times a day. It is an instant preparation by crushing tobacco and elemental calcium with the thumb on one's palm. It is like shovelling coal into a furnace.

The poet has no faith in the village *Panchas* who meet and dole injustice through corrupt practices. (*God* 25-26) The have- nots are now fed up with their monotonous services to the haves since time

immemorial. Now it is high time they overthrew the drudgery and worked for their welfare. This is underlined in the poem '*Wicker Gate*' (टाटी) The professional bards- ढोली, चारण, भाट— are tired of beating drums and singing sycophantic songs to the oligarchs. They would rather play their own tambourines now. The poet notices the vanity of sophisticated travellers of super deluxe buses. Such travellers are averse to talking to other passengers. They have plugged earphones listening to Bollywood music. They are indifferent to other fellow passengers. It is a meaning less superiority snobbery.

The poet does not endure passive living without power. He condemns the contemptible practice of the scavengers to feed themselves upon the leftovers of the platters of the last night's feast of upper class. It is high time they abandoned it. At times bitter criticism of the malaise of society is essential:

Disease is
Cured by
Neem sprouts
Not by sugar candy. (*Sprouts* 38)

Like a Neem tree, a true critic must not leave his bitterness though

The woodcutter
May keep hitting at it
Infinitely but it won't give up. (*Times* 42)

One must not surrender or compromise one's prototypical integrity:

Never abandon
Your genetic character
Even when
The axe
Becomes blunt. (*Times* 43)

The politicians' promise of '*Achche Din*' echoes in the poem '*Moonlight*'. The moon appears and disappears again and again but the poet fails to see the moonshine. Dr. Samuel Johnson once

remarked that politics is the last refuge of the scoundrels. That is why the poet finds more platforms (चून्तरा) than trees in the village (*Politics* 47). There are apparently more leaders than followers. The poet appeals to the masses not to close their eyes on the sight of a crow:

The day
 A pigeon
 Will have courage
 To lunge towards
 A crow
 And clasp its claws
 the crow
 Killed. (*Annihilation* 56)

A great strength is needed to go against the current. The poet points out how the communal polarisation has reared its head in terms of several temples which have been erected castewise. It is a challenge to the upper caste Hindus. There is a castewise proliferation of gods and godfathers. Every caste has a separate temple. This phenomenon of polarisation seems to have no end since the number of castes is large enough in India:

Prolifcation of Gods
 Brought no good omen
 Walls have come up
 In streets
 One village
 Split into seventeen. (*Now* 58)

The poet has acquired Kabiresque wisdom looking to the social and religious forces at work in contemporary society to endanger national solidarity.

He voices the regional sentiment regarding the scanty rainfall. Proper care for water resources is a must for agricultural production and civilian life:

Water respects
 Those
 Who respect water. (*Wait* 61) and also
 Before composing
 Song
 It's important
 To respect
 Letters. (*Association* 62)

The poem '*Fodder*' hints at class struggle. In case the proletariat are deprived of their legitimate human rights, they may grow aggressive against the bourgeois class. The poem '*Culture*' posits the need for the ruling class to patronise the agricultural sector. Then alone, the bucolic culture of the region could be preserved.

The false notions of the purity and superiority of the elite are mocked at in the poems '*Untouchable*' and '*Trail*'. For reasons apparent, the class of untouchables is indispensable to them. The poet is being Emily Dickinson in visualising an another untouchable in nature- the grasshopper (रामजी का घोड़ा). Emily Dickinson looked with equal wonder and delight in the poem '*A Bird Came Down the Walk*'. The bird has the coyness of a woman while the grasshopper the strength of a horse.

The poet appreciates literary tradition. In his poem '*Painting*' he identifies himself with a specimen of Fad (फड़) painting. The poet inspires the mediocre in '*Art*' to follow the principle of Karma Yoga to change their fate:

Do try to become
 The one
 Who gives away
 Pearl necklaces. (*Art* 117)

'*Pilgrimage One*' and '*Pilgrimage Two*' deliver the message that the poet must be the son of the soil. He must evolve a sense of belonging to his region. It is the kind of sentiment which Nissim Ezekiel

expressed in the poem '*Enterprise*': 'Home is where we have to gather grace' and according to Premji Prem 'it is a pilgrimage to reach home':

I reached
 This place
 Without any
 Guidance. (*Pilgrimage One* 121)
 Compared to
 Indra's kingdom
 And the palace of Indrani
 My village
 Is more attractive. (*Village* 123)

The poet conveys through several familiar images that he has his cultural roots in his immediate social environment. One must be trained and groomed in tradition which is indigenous. His sense of belonging is as integral as thorn to the *Kareed* tree:

Like roots
 The thorns
 Are glued
 To the Mother Earth...
 The pods
 Flowers
 Leaves
 All are stuck
 To their own roots. (*Roots* 32-33)

The poet harps on the idea of personal integrity too:

I am
 What I am. (*Worth* 50)
 I can't be
 Bought
 For ages

They are bidding
To get me
But the hammer
Hasn't fallen. (*Force* 51)

One of the recurrent themes of his poetry has been the hopefulness of revolutionary rise of the down trodden, untouchables and dalits. Unless the proletariat class rises in revolt, no perceptible social transformation can ever be realised. The bourgeois class prospers because the proletariat class is famished. The idea has been brought home to us through the poem '*Elephant*'. The 'elephant' like the 'kareed' has become a multiple symbol in Premji Prem's poetry. The poet dwells on the pause between the upper caste and the lower caste. In the poem '*Untouchable*', Patelji asks an untouchable to keep away from him but the untouchable retorts:

I'm moving away
But remember
Even the bamboo basket
Out of which you will be
Served at the feast
Has been made
With my untouchable hands. (*Untouchable* 78)

It expresses the futility of the untouchability in Hadoti as elsewhere. It is a blatant abuse of labour only. The Pundit walks away with contempt seeing a drummer (ढोली) lifting water from the well, since Dholis are untouchables. The poet says:

The Pandit understands
But the village well?
How will the village well understand. (*Village Well* 80)

The poet specifically mentions the snake charmer who has been playing upon his *Pungee* and making the hooded cobras dance to amuse the people but it has not improved his lot:

When will Pungee
Become a conch. (*Pungee* 91)

The conch here is symbolically associated with Lord Krishna's '*Panchjanya*', the blowing of which heralded the battle of Kurukshetra. The snake charmer —कालबेलिया—aspires to renovate his destiny on war footing.

Premji Prem's overall perspective is an aspiration of a revolution by the downtrodden, dalits, Adivasis and untouchables—the wicker basket makers, drummers, scavengers, cobblers. Premji Prem conforms to the image of a Shavian socialist of Hadoti as an intellectual. He has very illustratively drawn the cultural images of Hadoti region.

A close study of above poems in translation reveals the regional poems have the fragrance of Indianness, individual identity, regional nature, care, concern, anxiety for humans etc. Premji has touched a wide range of emotions, contemporary dilemmas of life, search of harmony and synthesis in chaotic surroundings. Despite vagaries of emotions, it can be said that his poems are a pursuit of truth and reality that gets relevance while inconsistency in distinguishing facts is eliminated. One finds a unique continuity of sublime thoughts and untainted emotions and culture glimpses in all his poems. According to Brodhead, "regionalism's representation of vernacular cultures as enclaves of tradition insulated from larger cultural contact is palpably a fiction... its public function was not just to mourn lost cultures but to purvey a certain story of contemporary cultures and of the relations among them" (121). In chronicling the nation's stories about its regions and mythical origins, regional literature through its presence contribute to the narrative of region. So, regional colour and dialect are two constant features of regional writings. Regional colours need not be limited to natural description, but also includes the realistic delineation of all sensory perceptions of the geographic and social milieu including mores, folklore, the economic life of the region, all the modifications of environment; and the impact of the several classes of society upon each other. Though verifying from region to region, dialect is the linguistic determinant of regional idiosyncrasy reflecting the distinctiveness of life in a delimited area.

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Translation: Knowledge Creating and Promoting Power

Bir Singh Yadav

Translation with its truth pursuing nature and divine origin is the knowledge creating and promoting power as it tends to move towards the realization of higher values through its evolutionary process. Being a knowledge creating power, it liberates the translator from the bondages of literalism and slavish imitation, thereby in its holistic perspective it becomes a truth promoting power. In literary translation, the translator does not remain confined to the literal meaning of the words, but with the help of creativity in the truth-seeking light generates a new meaning reflecting the color of universal acceptability in the translated text. Therefore, translation not only favors the recreation of the aesthetic beauty but crossing the authorial boundaries of the source text also provides a new life to the target text through the creative process of cross fertilization.

This divine activity of translation exhibits the apex of its potentiality with its free and holistic application in literature when a source text through the process of decoding and recoding is translated into the target text, thereby creating a new text with deconstructionist reconstruction. Going back to Plato's philosophy and taking the world as a translated text of an idea, literary translation takes an insight into the 'base' that exists before the source/ original text and from this base sprouts its creative offshoots of truth pursuing nature leading towards the fresh flowering of knowledge. Taking a step ahead and highlighting the truth pursuing and creative nature of translation Jacques Derrida rightly asserts that “the origin of philosophy is translation or the thesis of translatability” (Derrida 120).

A literary text when unpacked or analyzed symptomatically leads to the philosophical premise that there exists a 'base' or 'origin' prior to

deep/surface structure what Eugene Nida calls 'the word of God' and Noam Chomsky terms as 'innate structure of human brain'. The concept of literariness adopted by early translation studies scholars giving the same reflection also links translation to the hierarchical nature of culture. Therefore, taking an insight into the 'origin' or 'base', the translator, as Gentzler thinks, has to "analyze not just what the text explicitly says but also what it does not say or says only by implication" (Gentzler 3). In other words it is what Jonas Zdnays terms 'creative solitude'. Thus ,translation in literature with its creative and truth pursuing mission by crossing natural, cultural and linguistic boundaries in the modern world has become so crucial that critics like Paul Engle in *Forward to Writing from the World II* realizing its importance in the contemporary world emphatically writes that :

As the world shrinks together like an aging orange and all peoples in all cultures move closer together (however reluctantly and suspiciously), it may be that the crucial sentence for our remaining years on earth may be very simply:

TRANSLATE OR DIE

The lives of every creature on the earth may one day depend on the instant and accurate translation of one word.

The various contemporary theories of translation through the process of rationalization also arrive at the conclusive point that translation in literature when taken in its holistic perspective is virtually a truth seeking power. But this exercise is not an easy task as I.A. Richards, the pioneer of new criticism who brought translation within its ambit with its emphasis on formulating the *non-dit*, in his essay "Towards a Theory of Translating" asserts that the process of translation "may very probably is the most complex type of event yet produced in the evolution of the cosmos." (Richards 250). In literary translation the translator subverts the fixed ways and adopting the new ways of seeing at the text creates a new text out of the given text /original text , not identical to the original text, hence literary text gets a new

life of its own in the process of translation. Ezra Pound's theory of translation based upon the concept of energy in language also substantiates the point as he takes words not on the pages but as sculpted images and these key images, as Donald Davie in *Pound* says, are expression of "energy inherent in all material things" (67). Therefore, material objects are viewed as charged with energy, hence the meaning of a word of art is dynamic as it changes with the change of language, so language gets a life of its own with a power to adapt, mutate and survive. Thus, apart from the translation in literal sense Pound propounds the concept of free translation which does not mean freedom of interpretation but to create new relation in the present. Poundian belief is that the meaning is always already located in the historical flux which the translator has to recreate keeping in view the 'atmosphere'. Therefore, while translating a literary text the translator should keep in mind that the translation process in literature does not concentrate on literal meaning of the words but the various implications of the word in its 'verbal manifestation' and language gets its energy in creating a new meaning in the atmosphere. In this way Pound used translation as a tool in the cultural struggle as a result of which Euro-American translation of 60s and 70s provided translation a new life and energy as it converted the prevailing taste and cultural conception in North-American society. Therefore, human language being innovative and additive moving backward and forward trapped in intertextual network creates a new text in literary translation. In this way Pound freed translation from the bondages of literalism and literal correspondence methodologies with his emphasis to promote the original text with free approach as Ronnie Apter in *Digging for the Treasure : Translation After Pound* remarks in favour of this free approach:

Pound's innovations have freed modern translation from slavish adherence to sense for sense, rhyme for rhyme and meter for meter. Instead, they turn to a battery of ad hoc strategies (often strategies by Pound) on the original poem in an attempt to give critical insight into why the original poem has importance to them. (75)

Pound's concept of the intuitive universal language revolutionized the field of translation as it occupied a central place among American literary translators, consequently it was recognized as a unique contribution made by American Workshop approach as it enabled the translators to peep into the black-box of human mind (unconscious) reflecting the working and reworking of unconscious during the process of translation, resultantly translated text appeared as creatively literary work in the receiving culture / language. Thus in the field of translation the term 'creative translation' becomes operative with its emphasis on creativity which leads translation to the belief that the best translators have access to some sort of universal sense of meaning whose essence is transparently reflected in the translated text. Hence translation in literature, being transformative and creative, is deeply involved in the construction of culture as Jakobson has used the term "creative transposition" to emphasize its creativity in operative mode (238).

Reacting against the literalism and technical accuracy of the 19th century in translation, Chomsky and Nida propounded the theory of science of translation and Nida's *Towards a Science of Translating* was regarded as a Bible of translation on account of its creativity. Nida, taking hints from Chomsky's theory of syntax and generative transformational grammar, provided a 'base-deep-surface model' in which a base component made up of phrase structure rules generates a deep structure which in turn is developed via transformation rules into a surface structure. Both Nida and Chomsky perceived a deep coherent and unified entity behind whatever manifestation language takes and for this entity they used the term like 'core', 'kernel', 'deep' and 'spirit'. Chomsky realizes its existence in the form of universal rules of grammar and lexical forms in human mind whereas Nida, from metaphysical stand point, takes it as original divine message contained in the deep structure common to all languages. Chomsky assumes that the phrase structure rules represent the internalized and unconscious working of the human mind, deep structure determines meaning underling a sentence and surface structure determines sound (22). Chomsky points out to 'innateness', 'intuition' and 'tacit' knowledge in human mind as he thinks that the 'formal universal'

common to all languages remains much deeper than the particular deep structure of the sentence in any given language and they are not specific to any particular language (117). Pointing out the implication of his thesis for translation, Chomsky writes:

The existence of deep seated formal universals... implies that all languages are cut to the same pattern but does not imply that there is any point by point, correspondence between particular languages. It does not, for example, imply that there must be some reasonable procedure for translating between languages. (30)

Nida, in *Message and Mission* as well as in *Towards a Science of Translating* involved in scientific analysis, is seen “breaking new grounds with new tools” (*Message and Mission* XVII) as he strikes emphatically that “ideas must be modified” to fit with the conceptual map of experience (*Towards a Science of Translating* 87). Therefore, in translation Nida tries to solicit the response that God intends as he recommends “making changes in the texts in order to solicit that initial response” (Nida and Taber 202). Thus, the roots of Nida's theory sprout from his religious inclination as he takes this message as 'Word of God' and with this notion he takes an ideal translator as an omniscient reader, hence translation in literature with Nida becomes a divine and creative activity of revealing the original message. Edwin Gentzler taking a step ahead comments that “The text, as dense as it may be, and the exegesis, as lucid as it may be, are never complete. There will always be gaps, room for differing interpretation and variable reception. Therein lies the energy of the text” (57). Nida's theory is grounded in the modern linguistic *non-dit* as he argues that words are essentially labels if they are used to be changed or replaced in order to effect communication, then they should be adjusted accordingly.

The concept of defamiliarization sprouting from the Russian Formalism and all the Czech and Slovak group of translation scholars was taken as base for literary translation by the early translation studies. Levy's text *Literary Translation* is instrumental for translation studies with its emphasis on literariness in translation.

He takes translation as full of tension and contradiction because the content in translation is intertextually constructed, represented by two perspectives simultaneously- from the view point of the original signifying system and from that of the second language system. Levy's argument that "The better the translation, the better it overcomes the conflicts and contradictory structures" (72) arrives at the same conclusion achieved by American literary translators that a true or faithful translator favours the "exact recreation of the aesthetic beauty" of the original in the second language (68). Miko stressing the expressive categories (expressive features or qualities) of language asserts that translation depends upon the interpretation as well as linguistic and creative ability of the translator. Keeping in view the opinions of the early translation scholars, it is evident that translation in literature is a creative activity in the pursuit of truth.

Anton Popovik thinks that losses and gains are a necessary part of the translation process because of the inherent differences of intellectual and aesthetic values in the two cultures. In his essay "The Concept 'Shift of Expression' in Translation Analysis" he introduces a new term "shift" to characterize the process of translation in literature by which he defines that 'all that appears as new with respect to the original, or fails to appear where it might have been expected, may be interpreted as shift' (78). In his opinion shift of expression plays an important role in the translation process as the source text is recreated into target text or receiving culture. James Holmes, an American poet and translator adopting the term 'meta-language' from Roland Barthes uses it for verse translation that becomes a critical commentary on a source text which is taken as if it were a primary text which Holmes designates as 'meta-poem' (Translated! 24). Thus, with Holmes literary translation especially in poetry becomes a critical exercise of an in-depth nature striving to reveal the truth.

Susan Bassnet in her book *Translation Studies* breaks down the narrow view of translation as she introduces a new term 'function' and uses it in broader sense showing how liberal application of shift blurs boundaries between traditional definition of translation and adaptation. Her inter-semiotic approach to translation gets force from

Levy, Popovik, Lefevere and Broeck. She focuses on the central theme and allows the replacement of the much of the text with all its particular resonance and association, with something new and quite different. Holmes espouses the same opinion about the poetics of translation as he states that translation involves decision making and one decision affects each decision (On Matching and Making Maps 79). In this way translation in literature gets a new life through the evolutionary process of languages and cultures what Gentzler calls “a creative process of cross fertilization” (108) because ideas tried out by a small group infect others and lead to exponential growth.

Including 'high' or 'canonized' form to the 'low' or 'non-canonized' forms in literary systems, Itmar Evan Zohar coined a new system known as poly system with the assumption that involves the social norms and literary conventions in the receiving culture or target system govern the aesthetic presupposition of the translator that influence ensuing translation decision. Therefore, in the Polysystem theory translation seems to transcend 'legitimate' linguistic and literary borders as Zohar and Toury explain in the introduction to *Translation Theory and Intercultural Relations*:

Having once adopted a fundamental (istic) approach, whereby the object is theory dependent, modern translation theory can not escape transcending 'borders'. Just as the linguistic 'borders' have been transcended, so must the literary ones be transcended. For there are occurrences of a translational nature which call for a semiotics for culture. (X).

Defamiliarisation in Formalism became a hallmark of literariness and Tynjanov logically extended its parameters by taking literary and social order within its ambit. Combining the literary and extra literary systems within the society he also developed an approach known as Polysystem theory which has now taken a global recognition covering all the literary systems both major and minor existing in a given culture. This theory allows and integrates the study of literature with the study of social and economic forces of history. Therefore, this theory is a formalism of forms with the assumption that literary systems are composed of multiple differing

systems and constantly undergo change, so at the core of this theory lies a concept of a totally integrated and meaningful 'whole'. Gentzler rightly remarks that for Evan Zohar, "culture is the highest organized human structure" (120) and translations are seen within the larger sociological context in the cultural evolutionary process. Thus translation in literature depends upon the concept of social acceptability in the target culture.

The deconstructionist approach in the field of literary translation begins by taking the reverse direction of thought with the hypothesis that the original text is dependent upon translation and without translation the original text ceases to exist, consequently the survival of the original text depends not on its contents or qualities but on those that the translation creates, hence it is the translated text and not the original one that determines the meaning of the text. Looking from this stand point, the original has no fixed identity but changes each time as it passes into translation. Taking a backward leap it also raises a query what exists before the original? Is it an idea or a form or a thing or nothing? Deconstruction takes translation theory to a more philosophical platform from where the entire problematic of translation can be better viewed. Jacques Derrida thinks that deconstruction and translation are inexorably interconnected because in the process of translation the elusive or invisible impossible presence (differance) becomes visible to the highest degree possible. Derrida's theory of deconstruction is founded on the concept of 'non-identity' or non-presence or unrepresentability. In an infinite regressive order, Derrida sees a chain of signification including the original and its translations, in which the translated text becomes a translation of another earlier translation and translated words. Thus in translation theory it is reexamination of something which is never spoken or something unthought. Casting a glance from the anthropological point of view, the existing humans and non-humans are the translated texts of their ancestors.

Michel Foucault rightly remarks that "the fact is that every writer creates his own precursors. His work modifies our conception of past as it will modify the future (Language 5). Deconstructionists argue that original texts are constantly being re written in the present and

each reading / translation reconstructs the source text. Foucault in the essay “Man and His Double” in *The order of Things* stresses that 'unthought' is that which escapes as language writes itself. He takes us to a point where language is silent, an illumination of that which is dark and a restoration to language of that which has been mute. In the sense of knowledge and in translation, the 'Other' remains as a blind spot or dark region and Foucault takes the 'Other' as man's double because it accompanies man like a shadow “mutely and uninterruptedly” (*The Order of Things* 328-29). In the light of this theory it is clear that the meaning of a text is reconsidered when silent elements are returned to the language of a text visible in contradictions, gaps and omissions. Thus deconstructionist theory of translation highlights the great indifference to author and explicit meanings, a listening for unheard, ungraspable- that which is there and yet is not there, lost in the space between the signified and the signifier. Heidegger's logic also gives force to the point when he argues that we don't hear everything, for there is something essential to the nature of language that can not be heard or read. Something is withheld when language speaks. In this way, in his theory we notice the recovery of the silent resonance of the saying. It is this silent non-entity what Foucault calls 'Other' which Heidegger takes as a “simple ungraspable-situation” which becomes “properly worthy of thought” (88).

Concept of 'Otherness' being an integral part of the poetics of translation is the life and energy of the creative process of literary translation without which translation loses its virtual essence because in the absence of it, translation becomes mechanical and cheap. Translation gets sublime status of its creative expression when the process of 'othering' is activated, consequently its reflection becomes visible in the translated literary text as it gains energy when source/original text is translated into target text/language. The working of the unconscious that gives translated text a new life with its creative power sprouts from the roots of 'otherness'.

Taking Heideggerean concept as the argumentative ground, Derrida begins with the exploring of that which is there and yet 'is' not. In his essay “Differance” from *Margins of Philosophy* he coins neologism

'differance' to refer not what is there but what is not there. The problem according to Derrida, is that the trace (of that particular which is not) can never be presented as a phenomenon. It is always differing and deferring erasing itself in the act of disclosure. It is an unheard thought-- the play of this trace, a notion of motion, can never be presented as Derrida points out that "There is no maintaining, and no depth to this bottomless chess board on which Being is put into play" (*Margins of Philosophy* 22). Making it more clear Gertzler also writes that in translation "language can be seen as always in the process of modifying the original text, of deferring and displacing forever any possibility of grasping that which the original text desired to name" (161). Derrida argues that translation becomes life giving force by transforming the source text so that it can live on, so it "lives more and better" and it "lives beyond the means of the author" (*The Ear of the Other* 178-79).

Passing through the process of birthing and rebirthing literary translation makes language grow simultaneously ensuring the holy growth of the text, in the light of this translation should not be taken as a carbon copy or reproduction of the original as it explores unheard traces, possibilities that are covered up at the time of speaking. In this way Derrida has subverted source text oriented theories of translation in favour of target text oriented translation, hence his concept of translation is life giving, positive and generative. Jacqueline Risset argumentatively stresses the point that in the translation operation one becomes aware of "something else i. e. language whose field is disturbed, moved in accordance with a forgotten creativity" (13). Jonathan Culler in *On Deconstruction* affirming the fact that in every translation there is substantial loss of meaning takes deconstruction not as "an act of destruction but an act of displacement" (150). In this way in literary translation deconstruction challenges those theories that take meaning as a given property of a text which may be called the theories of determinancy.

Through the process of translation in literature, postcolonial translators want to subvert the established conceptual system of the images and metaphors based upon Western philosophy and religion with the construction of images and metaphors of non-western

culture. Tejaswini Niranjana and Gayatri Spivak, the eminent scholars of the field observe the unequal power relation among different cultures and languages which they think to set right through the creative process of translation in literature. Bengali Tribal story-writer Mahasweta Devi in *Imagery Maps* traces the borrowing of European idea and values through translation. What is much required in translation in today's multicultural, multiethnic, and multiracial world is a rethinking of translation less in the light of European definitions and values well rooted through popular and convincing western images and metaphors; and more in non-western terms and concepts that are voiceless and unheard on the margin or playing somewhere on the bottomless chessboard as Gerald MacAlester in the essay "A Comment on Translation, Ethics and Education" asserts that "since it is translator's job to correct or gloss the text" and it may be what Kirstein Malmkjaer terms in "Looking Forwards to the Translation" a "transfer mechanism" by which translation is arrived at through "decomposition and recomposition" (Anderman and Rogers 225, 82).

Eurocentric and Anthropocentric value system of the western culture based on ethical acceptability and divine sanction of the notion of institutionalized killing of 'others' what Derrida calls –'a non criminal putting to death' needs to be replaced through the creative power of literary translation. Graham Huggan and Helen Tiffin in *Postcolonial Ecocriticism* also observe that "Through out western intellectual history civilization has consistently been constructed by or against the wild ,the savage and animalistic', hence western civilization is no more than 'a veneer over a still savage European 'inner man' (135) who has become 'spiritually hollow' and 'butcher of the world'. Commenting on the nature of the western humanism they further remark that in the western culture 'it is almost impossible to think of a crime that has not been committed in the name of man' (208). Therefore, the imperial civilizing mission , authoritarian regimes and western thought system have "abused humanity in humanity's name" (22). Moreover, unfettered enthusiasm for economic growth is also exploiting human and non-human world in the name of progress. Thus, the challenge before literary translation is to disrupt this kind of value system by dwelling upon the philosophy of pan-humanism

which is beyond the western boundaries of humanistic philosophy. The new ways of relationship between humans and non-humans can be imagined and created through the creative power of language, culture and translation. The fair understanding of the text of the universe, nature, different societies, races, religions, cultures as well as the male-female relationship and relationship with non human world require creative translation in literature that can disrupt the stronghold of unethical Eurocentric and Anthropocentric value system. Translation in literature with its evolutionary mode, being transformative and creative with its divine truth pursuing nature, virtually and objectively moving ahead with its mission of translatability revealing the invisible and unvoiced with its holistic perspective, is sure to create a bright future to mankind and the world of knowledge.

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A Study of Dharamvir Bharati's *Andha Yug* in the Context of Language, Performance and Translation

Shashi Kala

In increasingly global and multicultural world, in which we live, the role of translation is also increasing to critically analysis our material practice and as cultural phenomena. The cross-cultural and linguistic relation has occurred in late 20th and early 21st centuries has generated, so as result, we can see an increased need for communication across boundaries.

Since 1980s translation as a practice and as a theory has become central to comparative literature. In early period, scholars used to emphasise that any literary text should be read in its original. But with the change in time we find that the canonical text has expended to include many non-European literatures, so the necessity of using translation in research as well in teaching increased. So along with the turn to translation in comparative literature has come the critical and theoretical assessment of translation in the context of globalization, multiculturalism, post-colonial theory and interdisciplinary discourse of studies. With its interest in crossing the borders between languages, cultures and national literatures, comparative literature is implicitly committed to performing and also to assessing theoretically the function and value of 'translation' in the widest terms. We can see that comparative literature is dedicated to the examination of literature and other text from an international perspective. So the understanding of translation makes this process complete. Everything and everyone in our life based on the idea of co-existence. Same we can see in translation, through which we can study other people's cultures, arts, literatures in detail. Comparative literature examines translation as an interpretive act central to the history and practice of literary study.

Performance is another form of literature, where a written form of the text is performed in an audio-visual form. It is a very effective mode to convey the idea in a much effective manner in comparison to written mode. A performance put a direct impact to its audience because it has a long lasting impact on the mind of its audience and besides this it is very simple to understand for a common man.

About the Author

Dr. Dharamvir Bharati was a renowned Hindi poet, author, playwright and a social thinker of India. He was born in Allahabad to Chiranjilal and Chanda Devi on 25 December, 1926. He represents the second wave of Modernizers of Hindi Literature. He was the Chief-Editor of the popular Hindi weekly magazine "Dharmayug" brought out by the Times Group from 1960 till his death in 1997. He was the sub-editor for magazines *Abhuydaya* and *Sangam*. Dr. Bharati developed heart ailments and died after a brief illness in 1997.

His novels, *Gunahon Ka Devta* (The God of Sins, 1949), *Suraj Ka Satvan Ghoda* (The Seventh Horse of the Sun, 1952) and *Andha Yug* (The Age of Darkness, 1953) are the classics of Hindi Literature.

As a field reporter, Bharati personally covered the Indo-Pak war that resulted in the liberation of Bangladesh. He was awarded Padma Shree for literature in 1972 by the Government of India and the Sangeet Natak Akademi Award in Playwriting (Hindi) in 1988 by Sangeet Natak Akademi.

About the Translator

Alok Bhalla's translation does full justice with the cadence of the Hindi verses; it retains the vernacular quality of Bharati's retelling of the Sanskrit epic. He was aware that the epic is in fact never told in some pure form but always retold, adapted, and interpreted in different contexts and times. Bhalla's version seemed to be more accessible to a reader unfamiliar with the Mahabharata, as well as to those who read this as a literary text rather than as a script for performance. Bhalla's translation captures the essential tension between self-enchantment and redemptive ethicality, the introduction

helps one to understand the many facets of the complex and multilayered narrative.

Bhalla is currently working as a visiting Professor of English at Jamia Millia Islamia, New Delhi. He has published extensively on translation theory, literature, and politics.

A Study of Dharamvir Bharati's *Andha Yug*

Andha Yug is based on the ancient Sanskrit epic, Mahabharata written by Ved Vyasa. The Mahabharata is a great mythological book of Hindu religion. Myths are the stories that are based on tradition. 'Myth' is derived from the Greek word "MYTHOS" which means story or word. Myths are symbolic tales of the distant past that concern cosmology and cosmogony. They are sacred tales that explain the world and man's experience. It is a religious story which involves the existence and activities of a supernatural being such as a god, a goddess and several such entities. In life we can find a stage when human beings are not able to come out of their greed and violence, at that time a sacred force has to appear to save the world and human beings. This idea is very relevant in present age when the people of the world are fearful about their existence because of nuclear power and its power of distraction.

The great Mahabharata war, the central event in *Andha Yug* takes place in the cusp of the fourth Yuga when the Dwapara Yuga is ending the decline of morality and goodness foreshadows the arrival of the Kali Yuga the period in which we now live. The Mahabharata itself was a dharmayudha. The immediate reason is the sudden death of Pandu which raises the question about the future king of Hastinapur

Andha Yug (The Age of Darkness), 1953 is a verse play written in Hindi by renowned novelist, poet, and playwright Dharamvir Bharati. It is set in the last day (18th) of the Great Mahabharata war, the five-act tragedy was written in the years following the 1947 partition of India atrocities, as allegory to its destruction not just of human lives, but also ethical values and its metaphoric meditation on the politics of violence and aggressive selfhood. It shows how war dehumanized both individual and society, thus both victor and vanquished lose eventually.

Andha Yug is essentially a part about morality, it questions whether we are accountable or our moral choices whether the quality of our actions can transcend the time place and circumstances of our existence and whether we can be more than agents of destiny. On the surface, it is fought to establish the region of truth, upholding human values and in blurring the boundaries between falsehood and truth. Both the victor and the vanquished wander in a dark abyss, engaged in self-exploration. It shows the fatalities and the after loss of war. It depicts that even god was not able to stop the massive massacre.

Bharati restructured the original play slightly, created a prologue and epilogue, and shifted some scenes. The play didn't need drastic changes to remain relevant. "We've not learnt our lessons," says Bharati, "We thought Marx would show us the way to a just society, Gandhi died a disillusioned man. All around it's madness. But when it's dark, you aspire for light. I wanted to create that yearning for light."

It was originally written as a radio play. The play was first broadcast at Allahabad the All India Radio, India's Public Radio Broadcaster, and immediately drew attention. Its famous production by Ebrahim Alkazi was set against the backdrop of historical monuments in Delhi, like Feroz Shah Kotla and Purana Kila. Some directors have even used it to bring out contemporary issues like the role of diplomacy of the present age.

The title 'Andha Yug: The Age of Darkness' could be translated as 'The Blind Age' for the profound question of darkness, blindness, complicity, and ignorance resonate at the core of the play. The play transcends its direct reference to the violence ensuing from the partition of India and Pakistan and speaks to the futility of war and greed everywhere.

The moral burden of the play is that every act of violence inevitably debases society as a whole. Alok Bhalla's translation captures the essential tension between the nightmare of self enchantment, which the story of the Kauravas represents, and the ever present possibility of finding a way out of the cycle of revenge into a redemptive ethicality.

The once beautiful city of Hastinapur is burning, the battlefield beyond the walls is piled with corpses, and the few survivors huddle together in grief and rage, blaming the destruction on their adversaries, - anyone or anything except their own moral choices.

The play's protagonists are protagonists are some of the most complex figures of the Mahabharata, who appear as ancillary figures in most renditions of the epic: Gandhari, Sanjaya, Vyasa, Yuyutsu - the illegitimate son of Dhritarashtra born to a slave mother, and Ashwatthama.

Ashwatthama, son of guru Dronacharya, in one last-ditch act of revenge against the Pandavas, releases the ultimate weapon of destruction, the Brahmastra, which promises to annihilate the world, yet no one comes forward to condemn it, ethics and humanity have been the first casualties of the war. Krishna, who acted mediate between the cousins prior to war, remains the moral centre of the play. Even in his failure he presents options that are both ethical and just and reminds that higher or sacred way is always accessible to human beings even in the worst of times. The play ends with the death of Krishna.

Bharati constructed the play utilizing not just western tradition but also early Indian drama, found in Sanskrit drama.

Prologue

| | | |
|-----------|---|----------------------------------|
| Act One | : | The Kaurava Kingdom |
| Act Two | : | The Making of a Beast |
| Act Three | : | The Half-truth of Ashwatthama |
| Interlude | : | Feathers, Wheels and Bandages |
| Act Four | : | Gandhari's Curse |
| Act Five | : | Victory and a series of Suicides |
| Epilogue | : | Death of the Lord |

Basically the play was written as a radio play but later adopted as a theatrical performance. So there is a change in its form. It was translated by Alok Bhalla in English. So this play turned from a national language to an international language, and this widened its area of readership. Text representing a country's culture became

known to world readership, under the idea of cross-cultural dialogue. Through this text Hindu religion and its ideas got an identity on a world level which also shows the atrocities of the war and dehumanization of morality and humanity, which is a big issue and fear for modern society through the invention of Nuclear power.

Alok Bhalla's translation does full justice with the original Hindi version of “Andha Yug” by Dharamvir Bharati. Bhalla was aware about earlier translation of the same play and its negative impacts on its readers because its negative characters such as – Gandhari, Ashwatthama, etc. were getting sympathy from its readers. And Krishna was criticized for the war of the Mahabharata, death of hundred sons of Gandhari, etc. but Alok Bhalla has translated this text quite close to original version in Hindi. Students can have a clear idea about the content of the play without any digressions.

The play was also performed as theatrical performance in 1962 which was directed by Satyadev Dubey and in 1963 by Ebrahim Alkazi in 1963 which achieved a grand success and its characters became larger than life. When we talk about any text's theatrical performance, it have to be changed a little bit from its original version in terms of language, dialogue, performance, actions, etc. Because a written text is meant to be read by any readers but a play is for performance on the stage for its audience. So, these both forms of representation differ from each other.

When we read any text, we can have more than one interpretation for the written words. We can go for more than one reading of the text and can have a depth analysis and understanding of the text. In present age, when we talk about inter-disciplinary approach of reading, then we go for a background study of that particular age in which it was written or about that period about which it talks. In Andha Yug, we can see its setting in Dwapara Yug during the Mahabharata war, the play starts on the 18th day of that war but it was written in post partition era of Indian subcontinent. So these two situations run parallel to talk about the lose of morality and dehumanization during war. When we watch the play's performance on stage, we can see in front of our eyes the destruction caused by the war, death of the human beings and morality, pain of a mother for

losing her sons and how finally virtue wins over vices. We will see what the actors would try to show us, our minds will flow with the flow of the play, we don't use our mind. But this doesn't work in written form, where we ourselves go through the words of any text, understand its meaning and then our mind frame a picture about that situation. So readers have to be fully aware while reading but in a performance on stage our mind need not to work so much. It takes performance easily without any burden on the mind and enjoy it. To convert a written form into an audio-visual form, costumes, stage craft, music, lights, etc are very important which are not necessary in any written text which is meant to be read, because theatrical performance is meant to be performed, and it puts a lasting impression on its audience. Audience don't need to have any background study about that text but for a literature student in his/her classroom study, he/she must know the background prior to its reading. He/she has to be very careful while reading which helps him for the application of various theories such as – post-colonial theory, Marxism, etc. And most important thing is language – he/she must know the language in which the text is being written. Original version of the play is written in Hindi, so the world readership was unaware about it, it was only through the translation that they can read it.

And for a stage performance, where a play is performed for an audience, so it doesn't need many efforts on the side of viewers. But for a classroom reading, it is not so easy.

Both modes of representation of “Andha Yug”, are very important and are made for two different types of people – one for scholars and another for common mass. In a theatrical performance, there are many scope for innovations, only thing to be take care about is that the main idea or central idea shouldn't be changed. We can see that through the use of chorus in performance upcoming situations and actions are make clear and how characters are introduced for the audience. In written form, we read instructions about how dialogues should be read. But on the stage, actors have to follow these instructions and perform it on stage. While reading it is only content in written form which is important.

Conclusion

So as a conclusion, we can say that both modes of representation are important on their own places. Both have their own different areas, people, forms, etc. Only the approach is different, the aim is same – to make people aware about the atrocities of the war, dehumanization and loss of morality. Only the important thing to be taken care while translating any text is that the central idea of the original text should not be changed. Because before Bhalla's translation we can notice how the main idea of the play was distorted by its earlier translators. God was condemned by the students. But the idea was forgotten that whatever situation may be God will always be the representative of virtue. Krishna was cursed by Gandhari which he accepted by showing his virtue and performing duties of an idle son. The perpetrators of evil such as Duryodhana and Karna were punished. But, along with them died so many innocent people who had no active part in planning of the war. They left behind widows and children to suffer alone. It shows that war is not the solution for anything; it is only a temporary measure. Non violence alone brings solutions with peace for any problem. Gandhi is the example but he was also suffered and felt the pain of partition and killing followed by it. The great Mahabharata war left a scar on Indian psyche. Life can't become normal so easily and the depression caused by it is incurable.

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Where is the Message that is Lost in Transmissions and Translations of The *Mahabharata*?

Saroj Thakur and Aushima Thakur

The recent interest in the relation between translation and ideology led to rereading the *Mahabharata* to highlight how the transmission and translation choices are determined by a specific cultural background and ruling power. The paper examines the ethics of translation and how can the common reader be protected from unconscious manipulation. Reasoning about the translator's position in the power system is the main factor for the message of the *Mahabharata* being manipulated to suit the interests of the powers-to-be. The paper explores the practice of transmission and translation of the "original" *Mahabharata story* in different socio-cultural contexts determined by a different language, a different historical background as well as by a different political surrounding. Translation is, in fact, a converting process. Theoretically, a good translation should give its reader the same conception as what a native reader gets from the original. Nida remarked that how to determine a good translation is the response of the receptor to the translated message, and this message must then be compared with the way in which the original receptors presumably reacted to the message when it was given in its original setting. The question is whether this basic rule of translation is applicable to the *Mahabharata*? Is the *Mahabharata* as it is presented to the present readers is the one that originated Traditionally, the authorship of the *Mahabharata* is attributed to sage Vyasa. There have been many attempts to unravel its historical growth and compositional layers. The oldest preserved parts of the text are thought to be not much older than around 400 BCE, though the origins of the epic probably fall between the 8th and 9th centuries BCE.

1. The *Mahabharata*: Background and social values. One's own culture is considered to be the best among all the cultures that one is

exposed to. Therefore, being Indian is an essential part of the national cultural identity. Jawaharlal Nehru in his *Discovery of India* observes that “with a long cultural background and a common outlook on life develops a spirit that is peculiar to it and that is impressed in all its children, however much they may differ among themselves” (Nehru 30). Children in India are introduced to the stories of The *Mahabharata* since early childhood in various forms. Prof. P. Lal in his introduction to The *Mahabharata* of Vyasa asserts that “to be Indian, or simply to live in India at any point in time, in her recorded history, is to open oneself to the benign influence of two epics—The Ramayana and The *Mahabharata*”. A living literary tradition like the *Mahabharata* performs dual function of re-creation and reinterpretation in the Indian society. The special role that epic literature plays in moulding values, ethos and beliefs in Indian life cannot be undermined. The *Mahabharata* and its various rewritings still claim the position of reverence in the literary scene of the contemporary world. It is the antiquity of the text and the archetypal stature of the characters that help sustain its universal appeal. It substantiates the cyclic view of history, where in each age the incidents would repeat themselves, as the institutions remain the same but the people change. There is no doubt about the fact that the tales and characters from the epic have become a part of Indian psyche and people take as gospel truth anything quoted from the text. The influence that the epic asserts in social and cultural life of Indian society makes it all the more important to reassess the epic, especially the truth about its production and dissemination. It is this universal appeal of the great epic that makes us question whether the message of the *Mahabharata* is being transmitted in the way it was intended to be circulated among the “listeners” and later among the readers who “read” the epic? Have the changes incorporated through various ages and times during the numerous renditions of the *Mahabharata* brought about a change in the core message of the epic? Does the translation of a text of the enormity of the *Mahabharata* retain its core values? Or have the personal values of the “Vyasas” brought about a change in what the original Dwaipayana Vyasa had recorded for the posterity? The tales from the *Mahabharata* need to be investigated according to the following questions: How is culture defined implicitly and explicitly? Who is

defining it for what purposes? It would help Indian society to scrutinize the production of the *Mahabharata* from various perspectives and contextualize them historically since the development of the core theme of the epic is closely bound up with developments and conceptions of the Kuru state and identity. On the basis of the discussion and clarification of the production and dissemination of the *Mahabharata* tradition, it will then become viable to address the question whether critique is desirable or even possible in sociocultural contexts. I propose to discuss the transmission and transliteration/translation of the *Mahabharata* tales from the point of the relations between discourse structure of the *Mahabharata* and power structures responsible for the production of the text during various phases of its transmission. In conclusion, the social and historical elements which compose the background of the *Mahabharata's* writing should be taken into consideration while analyzing its translations, because the original story and language may reflect all this. At this point it is interesting to explore and investigate the way it has been perceived, manipulated and adapted under different circumstances. Newmark (1988) believes Transference and Componential analysis to be two opposing methods for translation of cultural words. According to him, transference gives "local color", keeping cultural names and concepts. However, this method may cause problems for the general readership and limits the compensation of certain aspects. He also claims that the strategy of "componential analysis" is the most accurate translation procedure which excludes the culture and highlights the message (Newmark,1988: 81-103).

2. The three transmissions of the *Mahabharata*. The first version of the *Mahabharata* was *Jaya*, a ballad of an epic battle. It was a historical account of a family quarrel ending in a fierce battle. To many Indians it is not a made-up story but representation of a real event that took place about 1000 B.C. Anecdotes and episodes were added to it in the later years by various persons to make it into the present version. The word *Vyasa* means author or a compiler, and the theory that various *Vyasas* had together shaped the *Mahabharata*, no doubt, is eschewed by all those people who ascribe the *Mahabharata* to a divine origin. The *Mahabharata* is an epic composed over a

period of years and assumes greater significance because of its multi-authorship as it added to its multi-dimensional appeal. Therefore, it attracts readers of various inclinations to seek knowledge inherent in this great epic. However, parallel oral or written traditions of this epic, taken along with it can be helpful in reconstructing the pre-history of Bharata and its culture. Venugopal acknowledging the importance of the oral traditions in India writes:

Apart from the folk versions that have merged with the literary works, there are hundreds of legends, proverbs, ballads orally transmitted to today in different parts of the country; the folk forms that are found in various regions all over India are reflections of the regional culture¹.

¹Saraswathi Venugopal has elaborated the folk practices prevalent in Tamil Nadu regarding the *Mahabharata* culture in his paper “Specific Folk Forms Related to the *Mahabharata* Prevalent in Tamil Nadu,”

The story of the *Mahabharata* was recited by Vyasa to five disciples that included his son Shuka also². All the five further recited the story to different class of people---mortals, gods, Fathers, Yakshasas and Rakshasas, and the Rishis. It is but natural that all the five must have recited the story keeping in mind the different audience who listened to the “story” and must have kept the interests of their patrons in mind while reciting the story. No discourse can ever be neutral.

²Suta Ugrasravas tells Saunaka that Vyasa made a stringing up of a book, Bharata that Vaishampayana sang it to mortals, Narada to gods, Asita Devala to the Fathers, and Vyasa's son Shuka to Yakshasa and Rakshasas (18.5, 38-43). And the fifth is, of course, Ugrasravas himself who recites it to Rishis at Naimisha forest

The reciting of the *Mahabharata* story by Vaishampayana to JanmeJaya speaks of forces of power relations at work as per the theory of power and ideology. It is an accepted fact that language is the primary means of social interaction, and that because of this it not only transfers propositional content, but evaluational and judgmental aspects as well.

3. The translation criticism and the translators' role. These endeavours to transmit the message of the epic are guided to a large extent by a “pleasing but wholly unreliable combination of common sense and wishful thinking.” Even though one might consider the past as “imagined,” and as a combination of the “fanciful and factual”, but one must empathize with the writer's creative tension as he has to balance between two periods of history. Much of the tension and mystery of epic derives from the ambivalence of the poet to the past. Social scientists working in this tradition generally pay little attention towards to the linguistic features of the texts. It may well be also that the derivation of the epic's values, ethical imperatives and manners from several dissonant epochs may be the very cause of its well-known universal-human quality. Translation of the epic story continues a process which involves a transposition of a culture into another language, thus the resulting text inevitably carries some meanings and values which do not pertain only to the language but to the culture as well. The question here is if the translation process is influenced by other external influences or if it is performed in the respect of the source culture and text. When ideology is concerned it is difficult to trace borders and define what is ideology or ideologically written and what is not. To this regard the Dutch linguist Koller (2005) states that: certainly researchers should be aware of the fact that all writing on ideology is ideologically vested meaning that also the critics about translation could to a certain extent be permeated with ideology as well. Koller's words are particularly interesting because shed light, in fact, on the delicate role of the translation and consequently the translator. If ideology cannot be avoided in translated text then is necessary to find a way to preserve the ethics of translation. During the last decades translation criticism has focused on the role of the translator and his position, both physical and ideological.

4. Where is the “real” message of the *Mahabharata*. The control of knowledge not only shapes individuals' interpretations of the world, but it also structures the types of discourse and actions individuals may engage in (Van Dijk, 1993: 258). Because of this sociolinguistic context, CDA is able to offer critical insight into instances of language that exploit socio-political intimations by

utilizing theories that mediate ideology and its relations to power structures (Orphin, 2005: 37-38). This formulation would be helpful to build, in the words of Dijk, the indispensable theoretical bridge between societal power of classes, groups, or institutions at the macro level of analysis and the enactment of power in interaction and discourse at the social micro level. Thus the motivation for critical social science is to contribute to an awareness of what is, how it has come to be, and what it might become, on the basis of which people may be able to make and remake their lives. Further the rewritings based on the *Mahabharata* are an attempt to make or remake the life of the people on the basis of interpreting the “pregnant silences” left in the epic by sage Vyasa. What is depicted in the *Mahabharata*, how it has come to be the way it is, baffles some social thinkers. Theory of transmission and translation can help us find some answers to these questions and this would help us know whether the real message of the epic reaches us in right perspective or not?

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Translation Problems Faced in the Selected Language Pair English-Urdu

Rukhsana Saifee

In the age of 'literatures without borders', translator breaks the barriers and makes the texts accessible globally. Translation is a serious exercise as the translator translates not just the landscapes but mindscapes too, it is not merely textual but contextual also. It promotes Indian languages and retrieves the lost link with its soil. The role of translator emerges to be extremely crucial to bridge the rift between Indian English Literature and Bhasha Literatures. 'Translation' transcends the narrow boundaries of language, caste, class or gender and gives a new lease of life to the original text. It converges the otherwise divergent strands.

Quality translation is an artistic creation. In such a case it rises above translation and gets on to become a wholly new creation. Here the translator becomes the creative reader-critic. He reads, interprets, criticizes and in the very process recreates a new text for those who don't have access or knowledge of the source language. Thus such a translation of creative literature entails on the part of the translator an intricate exercise of comprehending and examining the message in the source language, decodifying the codified message and then recodifying it again in the target language. A translator is no more secondary to the author. Translators face many challenges when they have to translate a document from one language to another. This seemingly simple job, takes up a lot of time and effort. But only a translator knows how difficult and painstaking it is to translate a document without obfuscating the meaning of the sentences.

Translation is not only about structure, it is more about the semantic transfer. Therefore, lexical differences may not be ignored. There's not a single word in any of the languages that can map perfectly onto a word in English. So it's always interpretative, approximate, and

creative. Translation is a linguistic as well as a cultural activity and deals not merely with finding lexical equivalents of words of one language into another, but with the overall communication of meaning. Since each word vibrates with memory, feelings, associations and literary echoes, it is hard to find an exact equivalence of a SL word in the TL. That is the reason why absolute or complete translation is considered to be a myth. Since languages are to a considerable degree culture-orientated, translators face the complication of translating culture-based words into another language, especially those languages whose culture is entirely different.

English is one language that preserves a tremendous amount of knowledge. There is a huge literature of Sciences and Engineering available in English. Rightly so, English is believed to be an international language. It becomes more important to be able to understand English. Urdu is a language that is spoken in all over Pakistan and many parts of India and some other South Asian countries. Urdu has a rich tradition of literature. This makes Urdu a very important language.

This suggests that there is a need of the interface between the two languages, i.e. English and Urdu.

The etymology of the word used in the Urdu language for the most part decides how polite or refined your speech is. For example, Urdu speakers would distinguish between پانی *pānī* and آب *āb*, both meaning "water" for example, or between آدمی *ādmi* and مرد *mard*, meaning "man". The former in each set is used colloquially and has older Hindustani origins, while the latter is used formally and poetically, being of Persian origin.

Urdu is supposed to be a subtle and polished language; a host of words are used in it to show respect and politeness. This emphasis on politeness, which is reflected in the vocabulary, is known as *ādāb* and to some extent as *takalluf* in Urdu. These words are generally used when addressing elders, or people with whom one is not acquainted. In addition to pronoun distinctions, the difference between the formal and informal varieties is much more marked than in English. For

example, the English pronoun 'you' can be translated into three words in Urdu the singular forms tu (informal, extremely intimate, or derogatory) and tum (informal and showing intimacy called "apnapan" in Urdu) and the plural form āp (formal and respectful). Similarly, verbs, for example, "come," can be translated with degrees of formality in three ways:

آئیے/āīye/[a : ɪje] or آئیں/āīen/[a : ɛ :] (formal and respectful)

آؤ/āo/[a : o] (informal and intimate with less degree)

آ/ā/[a :] (extremely informal, intimate and potentially derogatory).

Sometimes, one comes across almost untranslatable words, because of cultural differences. One such word in Urdu is 'sharmana'. An example of this word in a sentence would be a situation in which a boy approaches a girl and the girl is 'sharmagaiee'. This cannot be simply translated into English as 'blushed' or 'felt shy' or 'was embarrassed'. Although some girls in the West may not react in this way, in our culture, a girl's sharmana gives a positive signal to the boy. What could be considered coquettish in the West is practised as a very subtle and dignified female expression of interest in South Asia. It is important that this is a natural response, and not contrived. In such cases, the best bet for the translator would be to tell the reader what the female character is feeling and what is actually happening at that point.

The situation is further complicated by the fact that what hotel means to an Urdu speaker is truly called restaurant in English. Thus it is not a faithful translation or lexical equivalent. Therefore a translation like musafirxana (مہنارخاسم) or saraey (سارے) would have been better alternatives to hotel when translating this word into a bilingual dictionary. In addition an explanatory note would have been of immense help to the learners of English if this distinction of meaning in source and target languages was given. In this regard an EFL dictionary is superior to a bilingual dictionary as it gives a clear definition. For example the Cambridge Advanced Learner Dictionary describes "hotel" as: a building where you pay to have a room to sleep in, and where you can eat meals.

Translation of creative literature which finds its most authentic expression in poetry is even more problematic than other genres like novel, prose and short-story. Poetry incorporates emotional, psychological and imaginative experiences and not simply knowledge and information, and such experiences find voice in figures of speech such as metaphor, simile, images, symbols, etc. Since musical qualities spring from sound and speech rhythms peculiar to a language they are difficult almost impossible to translate. The translator of poetry thus does not have to translate just the word but the import of the word in a certain milieu. He does not have to simply give a line of a poem but the sense that emerges from the organization of all the words and the lines of a poem. As Malik (2001: 4) quotes Coleridge saying that “the words of a poem are irreplaceable like the stones of a pyramid so that if one stone is removed the whole edifice will crumble down”.

Translating poetry is a much bigger challenge. Rekhta (or Rekhti), the language of Urdu poetry, is sometimes counted as a separate dialect. It faces with the task of communicating the meaning as well as the beauty of expressions that Urdu readers understand effortlessly, because of the age-old connotations of the words. For instance, Urdu similes and metaphors may have Eastern philosophical or cultural concepts behind them. In Urdu poetry, culturally based or religious metaphors and references pose an additional problem for a translator, in addition to the stylistic concerns. For instance, in Urdu poetry, the “heart” and “liver” are sometimes used interchangeably, with nuances so subtle that only the purists can really appreciate them. Another word “Daamun”, a part of the attire, particularly a woman's sari, could imply various aspects of emotional relationship or intimacy. “Gaisoo,” woman's long flowing hair, generally black, is a metaphor for darkness, night or intrigues; “Sajda,” forehead-touching-ground during Islamic prayers, implies unquestioning obedience to Allah, or absolute loyalty.

Vowels in Urdu are different from English vowels, and this can present problems when translating names or other original Urdu words, such as royal or military titles. The 'a' in English, for instance, is not the same as our 'a', which sometimes sounds like 'aa'. Urdu has

some phonemes, like the soft 'd', or 'gh', which is pronounced a bit like the 'r' that one hears in French, as in 'Paris', and others that are common only in Arabic and Turkish, such as the guttural 'q' sound which we try to render with an added 'u', as in the name 'Quraishi'. The voiced h produced by the glottal articulator at aperture 1-1/2 does occur as an independent phoneme in Urdu. Glottal phoneme is also used in combination with simple supraglottal phonemes-p, t, k,- to produce complex phonemes- bh,dh,gh,etc. The Urdu phonemes /f/, /z/, /kh /, /gh /, and /q/ are realized in Hindi as /ph/, /j/, /kh_/, /g/, and /k/.

The lack of idiomatic affinity or analogy between Urdu and English and their significant prosodic differences, together with Urdu's unique vocabulary of symbols and allusions, cultural metaphors and allegories present , in combination, another complex challenge to a translator. During translation there has to be an attempt to avoid the pitfalls of literal translation, such as the idioms and metaphors that lyrically soar high in Urdu but, if literally translated into English, turn into cultural stones.

Usage Khareedna/ laana/ moolleyna. Now we will discuss some semantic and grammatical issues related to this entry. "She bought six first-class stamps" (sub + v + obj). Now using the translation from Qaumi, its Urdu translation will be: us ne chheydarja-awwalke ticket khareedey. This is a perfect translation. But it does not solve the problem for an Urdu learner of English language, when the verb buy is used in a different grammatical structure. Consider another example: "She bought me a present" (sub + v + obj + obj). Following the above mentioned pattern of translation an ungrammatical (word for word) and syntactically absurd translation will be: *us ne aik tuhfa mujhe khareeda. Here the English word "bought" (translated into khareeda) refers to "me" and implies "buying someone as a slave". This confusion arises because in Urdu "buy" cannot be used as a verb with both direct and indirect objects, whereas this is a standard construction in English.

Another small but common problem is the different ways that "until" is commonly expressed in Urdu and English. "Until this happens" most often takes the form in Urdu of jab takyih nah hojā'e . This

form could be rendered most literally as "As long as this does not happen," but that usually sounds clumsy, so a good translator would probably substitute "Until this happens." The problem comes when translators who don't know English perfectly get confused and produce something like "Until this does not happen."

In English we're accustomed to an easily marked distinction: "your thought" is the one in your head, while "the thought of you" is located in someone else's head; "your picture" is probably one that you own, while a "picture of you" may belong to anybody. This distinction is not absolute, since the first form can sometimes be used as a shorthand for the second form (though never vice versa); but on the whole it's pretty well established. In Urdu, by contrast, *terākḥayāl* and *terītaṣvīr* (and so on for many similar cases) have to do double duty. This ambiguity is greatly to the advantage of ghazal poets, who often exploit it for complex effects of "meaning-creation"

The use of the past perfect in Urdu is often marking something different from what it would mark in English. An Urdu speaker will normally tell you, *kal maine film dekhii thii* ; an English speaker will never say (in isolation) "Yesterday I had seen a film." In Urdu you often feel that you're one degree further in the past than you would be in English. (Or even sometimes two degrees: nobody would translate *abhāyā* , "I'll come at once," literally into English as "I just now came.")

The principle thing to be kept in mind is that no matter which method of translation a translator uses, his translation in the end should be as natural as possible. Natural usage does not mean ordinary usage of language. Natural usage incorporates a variety of idioms, styles or registers determined by the setting of the text, the author, the topic and the readership. Likewise, an emotive translation would be natural for, say, a lyrical text and word for word translation would be natural for a scientific text. It may be concluded that the very early principle, 'word for word' vs. 'sense for sense' advocated by scholars many centuries ago can be seen emerging again and again with different grade of importance in different times according to different concept of language communication.

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Translating Fantasy in Children's Literature

Swati Dhanwani

Translation is generally defined as a process of transferring the text from the source language to the target language while communicating the same meaning. To translate means to “carry across”. In translation it is the word which is translated and it is the meaning which is carried across. The focus of the process is to preserve the meaning in the translated text. Sometimes translation also provides new meanings to the text and enriches the original. Translation is a cross-cultural and interdisciplinary phenomenon. It involves knowledge of other disciplines like psychology, history, sociology etc. It helps to bridge the gap between different languages and cultures and has the power to approach larger number of readers across different nations, cultures and backgrounds.

With the development of Translation studies as a separate field more and more scholars question about the equivalence and fidelity of the translated text to the original. Generally, the word translation is understood as literal translation that is translating word for word. Language is not just set of words rather it is closely linked with the culture of the people speaking a particular language. Translation is not a linear process. Whenever a work is translated it gets a new life and new meaning. Translators while translating a work combine their culture with their own experience of reading the original they reach out to the future readers who will benefit from the translation. They never translate word for word but translate the complete situation.

In Memes of Translation : The Spread of Ideas in Translation Theory (1997) Andrew Chesterman says: Translation is now seen not as a source-oriented copying but target-oriented rhetoric, its main concern being audience reception. There is more of a pride in its target language potential: source texts are there to be exploited for benefit of the receiving culture.

Jean Boase-Beier in *Critical Introduction to Translation Studies* declares that there can be some words in the source language which have no equivalent in the target language. Translation is not about finding appropriate equivalent words. The equivalence in translation is impossible.

The present paper aims to study fantasy as translated in *The Lion, the Witch and the Wardrobe* by C.S. Lewis and in *Harry Potter and the Philosopher's Stone* by J.K. Rowling. Tolkien defines fantasy as "sub-creation"- a secondary world which is just as real as the primary world. The fantasy transports the characters to a different world which exists on the Earth but is out of physical space and out of time to create a feeling of otherness or enchantment. The world along with the humans also includes anthropomorphic, mythical and fantastic characters like dragons, unicorns, phoenix, talking animals, witches and wizards. Magic is the key feature of fantasy. The events and happenings of the fantasy land are driven by magic. The characters in fantasy sometimes take a journey of self-discovery. Therefore, these stories also have a strong appeal as coming-of-age stories. The story may be divided into different sections and is told through series of books published under different titles.

The fantastic encompasses in its range genres like fantasy, science fiction, horror and adventure. It is difficult to draw clear boundaries between these genres. Science fiction creates a world which may not be real but is possible in the future times. While on the other hand, fantasy relies heavily on the use of magic. However, both the genres present a challenging and unknown worlds to the reader but science fiction offers a technical explanation to the events and happenings. The roots of science fiction lie in logic and not in magic.

Harold Bloom in *Translating for Children* (2000) questions about the status of the original text. He goes on to say that all original writing is merely an adaptation of life. Every original story is based on some other story. *The Lion, the Witch and the Wardrobe* is set in a fantastic land of Narnia- a land of talking animals and mythical creatures which is ruled by the White Witch. The world of fantasy which Lewis builds up in his novel closely resembles his own life. As a boy Lewis was greatly interested in Beatrix Potter's novels and

anthromorphic animals. He took a great interest in reading Greek, Irish and Christian mythology. This influence can be seen in his work *The Lion, the Witch and the Wardrobe* where Aslan creates Narnia, a beautiful land like the Garden of Eden created by God.

C.N. Manlove defines fantasy as, “A fiction evoking wonder and containing a substantial and irreducible element of supernatural or impossible worlds, beings or objects with which the mortal characters in the story or the readers become on at least partly familiar terms” Lewis’ love for anthromorphic animals finds a place in his work. In Narnia, there are all sorts of animals who can talk, eat, sleep, walk and even behave like humans. The land is inhabited by fauns, unicorns, satyrs and dryads which do not populate the real world. Fantasy in the novel becomes a narrative technique where the enchanted land and magic are all translated from the author’s mind—the mythical creatures and anthromorphic animals, the humble Aslan and the evil White Witch who are not a part of the real world but the secondary world which exists in the mind of the author is translated into words.

Farah Mendlesohn in *Rhetorics of Fantasy* (2008) observes “The classic is of course *The Lion, the Witch and the Wardrobe*.” (15). *The Lion, the Witch and the Wardrobe* can be considered as a portal fantasy. Portals are obstructions as well as points of access. They keep the fantasy world and the real world apart and allow transition from one to another. John Clute describes portals as “marking the transition between this world and another”. (23). The characters in a portal fantasy enter in an unknown world through the portal. She observes that the source of portal and quest fantasy lie in Bible, Arthurian romances and in fairy tales. Narnia is a land which is hidden from our world. Out of the four Pevensie children, Lucy the youngest enters Narnia through a wardrobe of the spare room which is a portal.

Fantasy presents challenges and an adventurous journey in an unknown world. The plot of fantasy novels is based on a struggle between good and evil characters. (Joyce G. Saricks, 2009). The idea of adventures and journey resulting in transition is derived from epics while the idea of mortal growth or redemption from New

Testament. White Witch who represents evil also tempts Edmund and uses him to ultimately kill Aslan but she is unaware of the magic before the dawn of time. Aslan in the novel is compared to Christ who sacrifices his life to save Edmund. All the four children show courage and honesty by being on the side of Aslan except for Edmund. They are given gifts by Father Christmas—a sword, a horn, a bow, a knife and a healing potion all of which have magical qualities.

Harry Potter and the Philosopher's Stone is a story of a simple boy Harry who one day comes to know that he is a wizard and his parents were killed by the dark lord Voldemort. Herein begins his journey to destroy Voldemort and the dark forces of the world of magic. Farah Mendlesohn (2008) calls such fantasies as intrusive fantasy. The owls arrive at Privet Drive creating confusion for the characters and readers. The protagonist Harry takes a journey to discover his real self and his hidden potential through a series of adventures. The plot presents Harry with moral and ethical challenges. The fantasy presents grievous trials to the protagonist on his way.

Rowling locates the world of magic within the contemporary England. This world of magic is kept under the veil from the muggles. The narrative then changes into portal fantasy. The character in a portal fantasy enters in an unknown world through the portal. Farah Mendlesohn in *Rhetorics of Fantasy* quotes that portal fantasy is about entry, transition and exploration. To reach Hogwarts—the school of Witchcraft and wizardry, one has to reach platform 9 $\frac{3}{4}$ which can be reached by going exactly between the walls of platform nine and ten. The wizards too have to study and work. Ron's elder brother Charlie is studying in Romania, Percy gets a job in the Ministry of Magic and Bill works for a goblin bank. Carefully the author has created a secondary world inside the real world.

The world of magic is unknown to the readers and to the protagonist. Hogwarts School of Witchcraft and Wizardry where Harry enrolls to study is situated on a hill near a lake. No exact geographical location of the school is provided to the readers. The building of the school is magnificent and enchanting with many towers. This is a world of magic which is hidden from the world of muggles. The Ministry of

Magic takes special steps to keep the world hidden. The minor wizards are not allowed to perform magic outside the school. The wizards are trained to use animals and herbs. The birds of the magical land play the role of postal service. They help one send and receive letters.

At Hogwarts, Harry finds trustworthy friends like Hermione, Ron and Hagrid and snobbish batch mates like Draco Malfoy. At difficult times Harry exhibits undaunted courage and selfless love for his friends rather than relying only on magical spells and wand.

Fantasy provides an alternative to the real world by reversing the rules of the real world. Fireplace which provides warmth is used as portal in the world of magic with the help of flue powder. Animals may not be what they appear because of animagi (i.e every wizard can change himself into an animal.). They have the power to understand human emotions. Hedwig the owl of Harry often nips at him lovingly and sometimes complain by shrieking loudly. Broomsticks are used for flying and for playing sports like quidditch. Books and trees can attack, the people in the photographs can talk and can move from one photograph to another. By using the ordinary objects the author tries to make the fantastic seem real.

Rowling the famous author of Harry Potter novels wrote fantasy stories as a child. The characters she portrayed in Harry Potter are derived from her own life. The character of Albus Dumbledore –the headmaster of Hogwarts is based on the headmaster of her own school while the character of Hermione Granger is based on herself when she was a teenager. The loss of her mother at a very early age was translated into Harry's loss of parents in the first part of the novel. Her own illness after her separation from her husband inspired her to introduce Dementors.

Thus, we see in the present times different interpretations of translation are evolving Harold Bloom in *Translating for Children* (2000) concludes that all original writing is merely an adaptation of life. Every original story is based on some other story. Life of the author plays an important role in translating his own experience , desire, hope, and fear in their work. Here the life of the author itself

becomes the source which he translates into his work i.e the target. While talking about the evolution of Fantasy, Ursula Le Guin points out that translation underlies all works of fantasy because the author who creates a secondary world translates his vision into words and symbols of the conscious mind. Semiotically, deriving meaning from words is translation. Speaking itself is a process where one puts his thoughts into words. Interpreting the words of a writer to understand the meaning is also translation

Thus, we see that fantasy becomes a narrative technique as the author translates his imagination into words and creates a world of fantasy. Translation therefore attains a new dimension and a new meaning in the light of the above observations.

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Translation: Problems and Solution

Lokesh Bhatt

The process of translation is often hindered by structural, lexical and contextual constraints. Rhythmical, alliterative and onomatopoeic aspects have been hurdles at the lexical level. Cultural nuances of the language constitute the congenital merits of any literary work. They tend to resist translation and make translation unpoetic. Puns, equivocations and idioms constitute the lexical problems that literary translators encounter. Most of the lexical problems arise from the problems of equivalences. There are four types of equivalences: (1) one-to-one equivalence; (2) one-to-many equivalence; (3) many-to-one equivalence; and (4) one-to-none equivalence or null equivalence. The first type of equivalence is relatively unproblematic as a word in the Source language has only one equivalent in the Target language: for instance, the word amor (Latin) has love (English) as its equivalent. But it becomes problematic when the lexical gap between the two languages widens due to cultural, social and historical differences. The second type of equivalence is inherently problematic due to alternatives of equivalents offered: the word amor (Latin) offers three alternative meanings-erose, filia and agapein Greek. Here the Source language covers a wide range of contextual meanings. When such words are translated, the translator has to choose the potent and vital meaning most appropriate to the context. For instance, when divine love is referred to, agape is the meaning appropriate to the context. 66 The third type is also problematic as the exactness or precision of meaning changes in translation. The fourth type leads to the problem of untranslatability. While translating idioms and proverbial expressions the translator confronts an obvious dilemma: whether he should transfer the items from the Source language and transcribe them in the Target language. The transfer of the untranslatable words and their transcription in the

target language provide a local colour to the translation. Thus, translation is a creative process at every level of which the translator makes a choice. The choice of the translator is political as well as aesthetic, though they are more or less synonymous. In the matter of equivalence, the translator's choice is not between alternative yet exact equivalents, but between equivalents more or less inexact. So the choice depends on the ideology of the translator and the aesthetic that he follows. As any literary text is a synthesis of politics and aesthetics of the writer, the translator's choice of equivalents depends on the requirements of his textual politics.

The conventional terms such as literal, free and faithful translation became outdated with the publication of Eugene Nida's two major works *Towards a Science of Translating* (1964) and *The Theory and Practice of Translation* (1969), which he co-authored with Taber. Nida, who has applied a communication model for his theory of translation, distinguishes between Formal equivalence and Dynamic Equivalence. Nida explains: "Formal Equivalence focuses attention on the message itself, in both form and content...One is concerned that the message in the receptor language should match as closely as possible the different elements in the source language" (1964:159). Formal equivalence or formal correspondence is thus oriented towards the SL structure. The most typical of this kind of translation is "gloss translation," with a close approximation to SL structure, often with footnotes, to gain close access to the language and customs of the source culture (Nida and Taber, 1969:24). In such a translation, a translator is concerned with such correspondences as poetry to poetry, sentence to sentence, 69 and concept to concept. This kind of translation allows the reader to understand as much of the source language context as possible.

Linguistic untranslatability arises mainly due to the problem of suggestive meaning. A word attains different shades of meaning through its context, etymology, appropriation, time and place, association, contrast, gender, and collocation. For instance, the word hello, the Standard English form of friendly greeting when meeting, translates as Cava? hallo (French), Wiegeht; hallo(German)and Ola; pronto; ciao (Italian). While English does not distinguish between the

words used for greeting someone face to face or when answering the telephone, French, German and the Italian all do make that distinction. The Italian *pronto* is used as telephonic greeting like the German *hallo*. The Italian *ciao* is used equally on arrival and departure, and not to the specific context of arrival or initial encounter. Moreover, German and French use as forms of greeting brief rhetorical questions, whereas in English rhetorical questions like *How are you?* or *How do you do?* are used only in formal situation. So, the translator, who is faced with the task of translating 74 *hello* into any language, should first extract a core of meaning which is applicable to his translation of the word *hello*. Jakobson has described this as interlingual transposition, while Ludskanov, in his *A Semiotic Approach to the Theory of Translation*, calls it Semiotic transformation. It is the replacement of the signs encoding a message by signs of another code, preserving invariant information with respect to a given system of reference. In the case of *hello* the invariant is the notion of greeting. Since language is a cultural construct, certain amount of cultural untranslatability is implied in any process of translation. A word is a cultural symbol which can suggest a particular image or dimension of meaning in the mind of the reader of the SL. The difficulty with the TL readers is that they react to such cultural items only in the context of their own cultural environment. The translator is, therefore, forced to identify himself with the cultural context of the original work in order to make his readers understand the cultural elements in the work. For this, sometimes the translator has to use appropriate techniques of adjustments like loan translations, explanations and indications to suggest the cultural dimension of the meaning. Cultural problem occurs mainly in the translation of socio-cultural vocabulary: idioms and proverbs, images, folk similes, myths, satire, humour and so on. The problem of cultural translation occurs not only in the translation of folk literature but also in the case of “sophisticated literatures.” Translations are not made in a void. Translators function within the spatio-temporal coordinates of a culture. They are influenced by the overtones 75 and underpinnings of their culture; they are often the product and the producer of culture. Translators, through the subtle interplay of politics and power structures in their translations, often

tend to perpetuate the hierarchical patterns perceived and preserved by their culture. They directly or indirectly sanctify the cultural Othering practiced as a form of hegemonic oppression to drive certain communication to the margins of the cultural space. Translation is a process of negotiation and not a linguistic homogenization. Maintaining the ethnic and cultural elements in the source language and producing an appeal of transfer in the target language help to preserve the cultural identity of the original. Even when different theories have been put forward regarding the central issue of equivalence, it is an obvious fact that complete textual equivalence, both contextual and linguistic, is impossible. On a linguistic level, there are cases where there is null equivalence and zero equivalence, when translation is made from one language to another. For instance, when an English SL text containing *my father was a doctor* was translated into French, it sounded as *Mon pere e'tait docteur* and in Russian as *otets u men'a byl docktor*. Here the translation equivalent of the English indefinite article, "a" is the French article "zero". As Russian has no system of articles there is no translation equivalent of the English indefinite article. So the Russian equivalent of "a" in this text is "nil.". Hence, equivalences can be established only at a higher rank. 76 Since each language is culturally embedded, it is difficult to find cultural equivalent for certain words in the SL text. When translating *butter* into Italian, the translator finds that there is a word for word substitution for *butter* as *burro* in Italian language. Both *butter* and *burro* describe the product as made from milk and marketed as a creamy slab of edible grease for human consumption. But within their separate cultural context, *butter* and *burro* are different. *Burro* in Italy, normally light coloured and unsalted, is primarily used for cooking while in Britain *butter*, most often bright yellow and salted, is used for cooking as well as for spreading. There is no distinction between these two sounds, and moreover, there is no apt equivalent for the word *butter* in Italian language.

The problem of equivalence takes the translator to the limits of translation. Though the process of translation requires only three stages - analysis, transfer and restructuring- this system seems to be

much complicated in each level. The analysis stage involves grammatical analysis, semantic or referential analysis and finding connotative meaning. In grammatical analysis, the translator is preoccupied with the task of determining the meaningful relationship between words and combinations of words. The semantic categories such as object (nouns/ pronouns), event (verbs), abstract (adjectives and adverbs) and relation (preposition, conjunctions, and affixes) are identified. They are restructured to form the “kernels” from which every language attains its elaborate structure. These kernel expressions are not to be translated literally. They are only the basis for transfer into the receptor language; they not only provide the clearest and least ambiguous statements of the 77 relationships but also constitute forms which correspond most closely with those expressions that are likely to occur in the receptor language. In the analysis stage, usually paraphrasing or back transformation is done for convenience. Still, problems may arise in the case of certain phrases because of the unexpected significance given to one of the elements. The grace of God is understood by people as the gracious quality of God rather than what he does for men. In that case Grace acts as an abstract rather than an event. So the translator has also the duty to look into the figurative meaning of the word. One of the remarkable features of language is the immense possibility that can be explored in the use of words. In fact, in most of the instances, the surrounding context points out clearly which of these basic meanings of word is intended. A word usually derives its meanings through syntactic marking and semotactic marking. When a particular meaning of a word is specified by the grammatical construction in which it occurs, it is called syntactic marking. For example, the term fox may occur in three different contexts- It is a fox; He is a fox; She will fox him; with three quite different meanings. In the first sentence, the presence of it identifies fox as an animal, because this is the only sense of fox for which it is a legitimate substitute. The fox here belongs to the same grammatical class as that of animal, mammal and so on. In the second sentence, the presence of he forces us to take a sense of fox that applies to a person. In this sense, fox is a legitimate substitute only for a class of terms, including the man, that young fellow, that politician, and so on, and the only sense of

fox that applies to a person is “cunning.” In the third sentence, fox is a 78 verb, as it finds a position between the modal will and the object pronoun him. The verbal sense of fox is “deceive by clever means.” Sometimes semotactic environment of words is essential in differentiating the meaning. In the case of the sentences: He bought a chair at the furniture; He was condemned to the (electric) chair; and, please address the chair: the word chair derives its meaning through the environment in which it stands. The most common sense is understood in the first sentence, and it would be recognized as a countable, concrete object even in the absence of the word furniture, in the sentence. In the second sentence, chair remains a concrete object, but the presence of the verb condemned and (optionally) of electric forces us to a specialized meaning of chair as an instrument of execution. In the third sentence, chair refers to a subject (the person who occupies it) which can be addressed. So the generic sense, specific sense and the patterns of overlapping, which commonly appear in language should be distinguished before making translation. Otherwise, semantic analysis may lead to utter confusion.

Sometimes words used precisely by the same persons in different circumstances carry quite different connotations. Damn used in church bears a meaning different from the same word used in beer hall, even though it is uttered by the same person. Similarly, words which tend to co-occur with other words, acquire from them various connotations. For many persons, green probably suffers from its occurrence in green with envy, green at the hills, and green fruit. From such habitual association green acquires some unfavourable features of emotive meaning. Though traditionally connotative meaning has been associated with words or phrases, there are also units like pronunciation, choice of words, forms of discourse and themes that have connotative value lending great problem for the translator.

As with the transfer of the semantic content, it is not obligatory that the structural form must be preserved. There is nothing sacrosanct about such feature as sentence length or phrase structure patterns. Too much effort to reflect the source leads to overloading of

communication. But when structural adjustment is needed for intelligibility of translation, it may be used. The structural adjustment affects the entire range of linguistic structure from the discourse to the sound. One of the most common problems of adjustment in discourse is the handling of direct and indirect discourses. Some languages show a decided preference to one or another form and in such cases necessary changes must be made. For example, instead of saying, they glorified God; one must translate it as, They said, God is wonderful. The problem of discourse structure frequently involves distinctive use of pronominal forms. This is especially true of the case of third person pronouns when referring to the first person. For instance, the Son of Man in discourse by Jesus must be modified as I, who am the Son of Man. An even more important problem is the way in 84 which the receptor language handles the identification of participants, whether by nouns, pronouns or substitute reference. Sequence of tense may also pose problem. In some languages only the initial verb of a paragraph indicates the temporal setting, and all the dependent verbs use a neutral tense. Whatever the pattern of the receptor language may be, it is essential that proper adjustment must be made; otherwise, the discourse will sound badly organized or even contradictory. While dealing with the sentence structure, the translator faces problems concerning the word and phrase order, double negatives, gender, class and number concord, active and passive constructions, co-ordination and subordination, apposition, and ellipsis. The word and phrase order creates problem when there is a number of optional patterns. Though these different options may appear similar there are subtle distinctions, which a translator should be aware of. Double negatives are often confusing; for in some languages they add up to a positive, while in others they constitute a strong negative expression. In some cases, one form of double negative may be positive and another form may be negative. While some languages, like the Indo-European, adhere strictly to gender, class and number concord, some languages pay very little attention to such distinctions. In Quechua, a term may occur in a plural form at the beginning of a paragraph but in subsequent appearances, the same term does not have plural suffix, as they consider the regular occurrence of plural suffix as childish.

Before dealing with the type of the discourse to be used, the translator must be aware of the universals of discourse for effectiveness. He should know the markers for the beginning and the end of discourses: for example, once upon a time to show clearly that one is beginning a story, and they lived happily thereafter to indicate the end of a discourse. There are markers for internal transitions. For instance, usages like On the other hand, however..., then all of a sudden..., now everything was changed, introduce new paragraph in a discourse. Markers that show temporal relationships such as when, after, sometimes, next year, and so on , spatial relationships such as in, on, around, long way off, went, came, and logical relationships such as moreover, therefore, although, should also be observed in a discourse, Markers of successive references to the same objects like pronominal references, deictic references, synonyms, must also be noticed. Above all these, author involvement in a discourse is to be identified while restructuring. Back transformation, separation of the various degrees of fore- grounding and back grounding into primary, secondary, or tertiary structures, reduction of near – kernels to their most essential features, analysis of the extent of parallelism and contrast used, diagrammatic lining up of the chains of participants and events, and treatment of non- primary sets as dependent structure with their own internal relationships are some of the techniques to be used for analyzing the discourse structure of a passage. A study of the problems of translation will not be complete unless the translational problems of different genres of texts are not considered. In the 89 translation of different works, the translator is faced with choices which have been traditionally defined as faithful translations, adaptations and free versions. However, instead of treating these as autonomous choices, they can be treated as points of departure from the original text on the sliding scale of translation. The failure of many translators to understand that a literary text is made up of a complex set of systems, existing in a dialectical relationship with other sets outside the boundaries, has often led them to focus on particular aspects of a text at the expense of others.

Poetry resists translation due to various reasons. It instantly evokes a visual image in the mind of the reader. Poetry presents images to

objectify emotions. Poetic images have universal and cultural values. Poetry serves two functions: expressive and aesthetic. The translator has to decide intuitively or consciously which function is more important. He faces the twin problem of transferring as well as translating. The structural constraints, cultural incompatibility, allusive, satirical and ironic statements, puns, rhyme schemes, rhythms, emotive and symbolic references, and stylistic techniques are the major problems the translator faces in the translation of poetry. This is why W.H.Auden reminds that poetry is that which is lost in translation. Verse is an integral part of the poetic form. So versification is a prerequisite for the translation of poetry which is a creative re-composition to reflect the artistic reality of the original. A good translation of poetry captures the sense and style of the original poem in the vital verse form. The translator recreates the poetic work in the target language synthesizing the matter and the manner of the original. In spite of the challenges of untranslatability, translation of poetry remains a paradox of creative imitation.

The translator of dramatic text has to decide whether to consider the text as complete in itself or to treat it as incomplete since the completion of the dramatic text will be realized only through its performance. The system of language is only one component in the complex system of theatre. The drama as a literary text is not self-contained. This is experienced when a drama is read in the same way as a novel is read. It implies that there is the influence of outside elements in every context. The dramatic text is only an outline. This is expected to be filled up by the art of the actors and stage symbolism. A reader cannot get full satisfaction from a play as he gets from a novel. This is because its descriptions, explanations or personal comments exist outside the text. The dialogue of a drama unfolds in space and time and it is contextualized in extra-linguistic situation. The actual signification of the dialogue depends on the context. The dialogue is characterized by rhythm, intonation, pitch and loudness. Hence, the translator is expected to “hear” the voice of the characters and take into account the “gesture” of the language. Thus, the translator of the drama faces the problem of performativity. This condition must be satisfied before translation. A text written

with an intention to performance contains distinguishable structural features that make it performable. It is the task of the translator to determine these structures in order to translate them into the target language. The problem of performativity is complicated by the differing concepts of performance. The concepts and conventions of theatre may be different in the source culture and target culture: the form of the text, nature of language, the style of acting, the code of performances may vary. In this context, the role of the translator and his translation become important. The polyphonic nature of the play with dialectical variation is a linguistic problem to the translator.

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The Importance of Socio-Cultural Contexts in Literary Translation

Preeti Bhatt and G.K. Sukhwal

Linguistic exchange occurs through Translation of the content. In fact it is not only the exchange of structure of one language to some other language structure but rather the exchange of culture and social values of the language associated with. Every language is a carrier of a culture. The social and cultural context becomes extremely important in literary translation because the artistic beauty and emotional aspect of a composition has to be expressed through the target language. Then translation automatically becomes a creative process. The translation will be considered incomplete if the translator does not have a thorough knowledge of the socio-cultural contexts of both the source language and target language.

The myth of untranslatability looks upon poetry as beauty itself which is untouchable for once it is touched it is destroyed. The arguments include linguistic elements and cultural elements. But poetry, a literary form as distinguished from fiction, drama, and prose, is translatable. Poetry itself serves a purpose, and aesthetics can be reproduced in another language and culture if accommodation is made. The aesthetic function stays at the top of the list, though.

When a play of Shakespeare is translated in Hindi then it is transferred from European culture to Indian culture. The content of writings of Shakespeare aimed at European readers and their socio-cultural aspects but the content of a translator aims at Hindi speaking readers' mindset. Thus translations are cultural constructs. Today the whole world is called a Global Village and cultural exchanges play a great role. In case of literary translation it is also necessary that one has to be mindful of the social-cultural context because every language is specific in itself. Every language has its own cultural and legendary requirements and is unambiguous because of its complexity.

Thus footnotes or to add a few excerpts becomes necessary so that the motif becomes clear. For example, a character in the story of Premchand said –

“उसकी मांग में सिन्दूर तो मैंने डाला था”

If it to be translated in English it should be written as:

“It was I who put vermilion in her hair”

The statement does not explain the motif. The connotation of “मांग भरने” (To fill vermilion in someone's hair) is to seek someone as his wife. To the reader who is not familiar with the culture of Indian society and its customs, the meaning has to be made clear by adding footnotes to give them some meaning in literal translation.

In the above example it can be used as follows:

“It was I who put vermilion in her hair (I married her)”

Foot Note: At the time of wedding the husband streaks the parting in the bride's hair with vermilion. The red mark denotes that the woman is married and her husband is alive.

In the translation if the interpretation is done in brackets and footnotes are provided a reader of different culture can understand the origin of the statement. Similarly, in literary translation one has to concentrate while translating mythical contexts because every language uses a specific mythology.

For example, we have the following excerpt of Gyanendrapati, a Hindi poet from his poem “बचे हुआ के लिए शोक गीत”

“यह नहीं कि दीर्घायु होने का आशीर्वाद माँ के दूध में नहीं मिलेगा तुम्हें ।

लेकिन अब

मानव-मन्दाकिनी में धीरे-धीरे मरते हुए तारे की तरह ताम्राम नहीं हो पाओगे तुम ।

जटायु का चिरायु जीवन नहीं, सम्पाति का

सूर्यस्पर्धी सन्तप्त यौवन ही मिलेगा तुम्हें ।

सूर्यास्त नहीं, उल्कापात ही होगी तुम्हारी जीवन-कथा ।” (184)

While translating the above lines it becomes necessary to have information concerning the two characters from the Ramayana Jatayu and Sampati and related Indian beliefs. Indeed, a warning is implicit in the tone of this verse for today's generation. It is implied in the above verse that our young generation in which, the race of ambition and selfishness loses humanity, is doomed to live a miserable life.

The wings of Sampati got burned in the lust of flying high in the sky, and he was destined to be afflicted through the ages whereas Jatayu kept himself busy in generosity and benevolence and received salvation. The above translation can only be effective if one has the knowledge of cultural legends and mythological references. The translator should be familiar with connotations of words like सूर्यास्त एवं उल्कापात (sunset and meteor)-“the entire life” and “casual misery” respectively.

Similarly we have an excerpt from Shivmangal Singh Suman's poetry “विश्वास बढ़ता ही गया”:

“व्यास मुनि को धूप में रिक्शा चलाते
भीम-अर्जुन को गधे का बोझ ढोते देखता हूँ।
सत्य के हरिशचन्द्र को अन्यायघर में
झूठ की देते गवाही देखता हूँ
द्रोपदी को और शैव्या को, शची को
रूप की दुकान खोले
लाज को दो-दो टके में बेचते मैं देखता हूँ।” (24)

While translating this excerpt knowledge of mythical characters of Vyas Muni, Bhima, Arjuna, Harishchandra, Draupadi, Shaiwya, Shachi etc. is required. It is also important to understand the connotations of the poet that in the contemporary system a person will not get a job as per his qualifications and abilities, the discrepancy prevailing today and the pain when a woman is forced to claim her own pride. Without understanding these mythical characters and their implications, proper translation cannot be done.

Have a look at the following lines of Milton's *Paradise Lost-Book I*.

“Of Man's first disobedience and the Fruit of the Forbidden Tree,
whose mortal taste

Brought death into the World, and all our woe, with loss of Eden”

The poet has mentioned that event when Early man violated Divine legislation for the first time and consequently violated the laws of nature and was deprived of heavenly happiness and his life became irksome. The footnote could be recognized as a Christian mythology, or could be translated in detail as follows:

“जब मानव ने पहली बार (ईश्वरीय) आज्ञा का उल्लंघन किया और वर्जित वृक्ष का फल खाया (आदि मानव द्वारा) उस वर्जित फल का घातक स्वाद चखने के बाद ही विश्व में मरण और दुःख (का क्रम) शुरू हुआ और मानव को ईडन (स्वर्गीय स्थान) से जाना पड़ा।”

The part in the brackets in the translation of the above passage is added by the translator so that the original meaning becomes clear.

Another fact to be noted in literary translation is the ability to understand the symbols used. Have a look at the following example:

“इस नगरी में हर कौरव के घर
वीर द्रोण की थकन भरी है भूरी-भूरी,
पीली है सूरत अनचाहों की सेवा में,
कुन्ती पुत्र-कर्ण-कृप-सात्यकि की ग्रीवा में,
कुत्ते की गर्दन का पट्टा
दुखते हिय से भीष्माचार्यों की मजबूरी,
कौरव के घर” (301)

To translate the above excerpt, firstly we need to understand the characters Drona, Karna and Bhishma. The above are well-known characters of the Mahabharat age and each has its own characteristic features. Drona became a symbol of an opportunist who facilitated the agreements for convenience. The result of this was that he could not speak a word against injustice and tyranny of the Kauravas. Similarly, Bhishma was forced to take sides of the untruth because he was committed to the throne of Hastinapur and because of an agreement with Duryodhana and Karna. With the use of the term “इस

नगरी' it becomes clear that the poet is speaking of the present and according to the context 'Hastinapur' provides the meaning of the city of Delhi (the Capital of our country) of the present times. In a way through the nation's capital it also exhibits the entire scenario of the country. When translating, a knowledge of all these aspects is essential.

In Literary translations social cultural aspects often become limitations. The cultural peculiarities of the source language do not exist in the culture of the target language. The following words of Hindi language such as ubtan, dhoti, janaeu and many other words are part of Indian culture. But they cannot be converted into other languages. There is a long tradition behind such words; there is a special atmosphere and sense. In literal translation the cultural context is lost. Therefore is it possible only to paraphrase.

Let us have a look at a few excerpts of translation of Alexander Pope's *The Rape of the Lock* in Rajasthani language by Shiv Mridul. The very title of the poem if translated in Hindi would sound something as:

‘बालों का चीरहरण’

This does not in any aspect convey the true meaning that Alexander Pope wishes to convey. The apt title given by the translator is:

‘लट्टी पे लट्टू’

The very title creates interest in the poem as the title is not translated word to word. The very beginning of the verse has the following lines:

What dire offence from amorous causes springs,

What mighty contests rise from trivial things,

I sing – this verse to Caryll , Muse ! is due:

This, ev'n Belinda may vouchsafe to view: (604)

The meaning of the lines is: I shall tell, in this poem, how love affairs sometimes cause great offence and trifling incidents lead to serious quarrels. O Muse (the Goddess of poetry), this poem is written at the suggestion of Caryll and even Belinda may condescend to go

through it. The subject of the poem is a trifling one, but it may justly win great praise if Belinda should inspire my verse and my friend Caryll speak in approval of it.

Now just have a look at the Rajasthani translation of these lines by the translator:

कित्तौ भारी जुलम, कणी पै लट्ठू होणौ?
मचवा जबरौ जंग, जरा सी सुधबुध खोणौ ।।
चावै केशव मीत, शारदा! प्रीत बखाणूँ।
रूपल रूप गुमेज हियै कर पढ़सी जाणूँ ।। (35)

Here Keshav is Caryll, Rupal is Belinda and Sharda is Muse. Now the best part is that as the original poem is written in heroic couplets, the same pattern is adhered to so that the aesthetics of the poetry is not lost. Besides, the very beginning suggests the classical temper of the age of Pope. The wit, fancy, satirical and mock-heroic elements are conveyed as in the original text. The entire poem is written in the similar manner and reflects the translator's awareness of linguistic, cultural and social considerations.

In the end Pope narrates:

**For, after all the murders of your eye,
When, after millions slain, yourself shall die:
When those fair suns shall set, as set they must,
And all those tresses shall be laid in dust. (621)**

The above lines convey that after all the deaths caused by your eye, when numberless victims will have been laid low, and you yourself will die, when the light in your eyes will become extinct, as one day it must, all your hair shall be laid in dust.

Now, go through the translation of the above lines from the same poem by Shiv Mridul:

बता, यूँ नैण थारा; प्राण कतरा छैल रा हरसी ।
जियाँ लाखौ मर्या, इण विध रसिक रै नैण थूँ मरसी ।।
समझ! दो नैण रा सूरज, जणी दिन नेम ही आँथै ।
लटौ सब शीश री गलसी, दफन होयां कबर साथै ।। (70)

Social cultural context plays a key role in the translation of idioms and proverbs too. The idioms and folklores are associated with a particular experience of the society and they have different cultural contexts. So it is always advisable for the translator to adopt a proverb or idiom of the target language which is equivalent and available in the source language.

Let us have a look at some of the English equivalents of the Hindi proverbs:

- (i) एक तो करेला दूजा नीम चढ़ा
A bad man in a bad company
- (ii) नाच न जाने आँगन टेढ़ा
A bad workman quarrels with tools.
- (ii) पाँचों उंगलियाँ बराबर नहीं होती
Diversity is the rule of nature.
- (iv) दान की बछिया के दाँत नहीं गिने जाते
Beggars cannot be the choosers.

Indeed, folklore, proverbs and idioms are attached to the, religious and cultural beliefs, lifestyle, values, instances, etc. and therefore special care has to be taken while translating to convey the true meaning.

To make translation a purposeful endeavor is to target cultural conventions, the translator's consciousness of linguistic and cultural adaptations to make it easy for readers to understand translated works without too much pain and effort. Translation is then understood as a much more complicated activity with a much broader scope.

Therefore, literary translation plays an important role in establishing socio-cultural connects and therefore the translator must have knowledge of both languages. Not only this, knowledge of the language and unambiguous words or passages, hidden meanings implied is also required. Apart from all these qualities a translator

should be able to communicate properly. Only then a literary translation would be considered successful.

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Exploring the Possibilities of Translating Poetic Drama with Special Reference to *Andha Yug*

Sanjay Arora

According to House (3), 'Translation is the replacement of an original text with another text.' This is true to a considerable extent. When a text is taken up for translation, the translator gives the original work his/her own thoughts and treatment, trying to retain the essence of the source text; which is just not easy. It is for this reason that Victor Hugo considered translation to be impossible but if no effort is made in this regard, the world will be deprived access to some rare and authentic regional, national and world literature. We do not need to go too far; RabindraNath Tagore is one such example. Had he not translated *Geetanjali* from Bangla to English, he may not have won the noble prize in literature and his work may not have been accessible to the world. What is true for Tagore in our country also applies to Leo Tolstoy in Russia. His work *War and Peace* has been translated into many languages of the world because of its universal appeal which could only be appreciated when translated. But the irony is that translators are looked down upon by literary critics as translation is considered to be a baser art/skill. Nevertheless, such criticism does not unnerve serious translators and this age old art goes on and will continue to exist as an integral part of literature. But there are serious challenges before translators, especially those daring to translate poetic drama and that too from Hindi to English. So before taking into consideration the poetic drama, *AndhaYug* by Dharamvir Bharti translated by AlokBhalla, attention will be drawn towards the challenges faced by translators.

Difference between Translation and Transcreation. The origin of translation dates back to the origin of writing. It is attached to the history, culture and society of the times. Despite being looked down upon as a baser art, it has been acclaimed and acknowledged the world over. To give a brief definition 'Translation is the

communication of the meaning of a source language text by means of an equivalent target-language text' (Goyal, 7). But translating from the source language into the target language is not always easy. Most of the time translation of text is done for artistic delight and at times there is some monetary benefit attached to it. For whatever reason a text is translated there is always a possibility of refining it because language is always in a state of flux and the times keep changing fast.

Real and acceptable translation that brings in creativity in vocabulary and style, while retaining the essence of the source text is actually transcreation. According to Goyal (31), 'Transcreation refers to the process of adapting a message from one language to another, while maintaining its intent, style, tone and context.' If the translator has the competence to comprehend the source language and express effectively in the target language, s/he can be a great transcreator. Moreover, in the process of translation, change of expressions is inevitable; infact it is natural because no two creative artists can think alike. In the context of *AndhaYug*, Bhalla needs to be credited for retaining the artistic essence and maintaining the dramatic spectacle so very effectively and remaining faithful to the source text. So it can be said that a transcreator contributes in the process of creation in the target language.

Translation is essential because it is attached to the culture, society, geography, history, and theology of the time. So familiarity with all these aspects of the past and present is important for doing justice to a given text before translating it. *AndhaYug* has been translated by Tripurari Sharma, Paul Jacob and Meena Williams and AlokBhalla. As the nature of language keeps changing from time to time repeated translations ensure novelty of the creative work. But at times it becomes essential to translate because the first translation has not been able to do justice to the original creation, is mechanical, incomplete or ill-translated. It is because of these blemishes in the previous translations which Bhalla has tried to remove that his translation has been acclaimed by creative writers at both the national and international level. Frank Stewart goes on to say, 'Bhalla has done for Bharti what the great English translators of recent years

– Lattimore, Fitzgerald, and Fagles—accomplished for Homer's Greek epics: a rendering in measured yet forceful English poetry the exstatic temptation of both good and evil and the sacred ground between them.' The point to be taken into consideration is whether it is essential to translate a creative work again and again. Yes, it is essential because each translation refines the previous one and there is still scope to refine Bhalla's translation to bring it closer to the dramatic level of the original text.

Challenges before Translators. A translator, during the course of translating the text, confronts both internal and external challenges but the paper focuses only on the internal challenges because it is the former ones which concern the prospective translators more than the latter ones.

The first internal challenge is the difficulty of bridging the gap between the spoken and the written word and conveying the spoken word into a word appropriate for drama but converting the literary word into the spoken word requires great creative acumen, especially if it is related to poetic drama.

It is very difficult for the translator to translate such a drama from Hindi/Sanskrit to English because of metric variation; so in order to overcome this limitation words in verse are retained, as we find in the invocation given in the prologue to *Andha Yug*:

*Narayanamnamaskrityanaramchaivnarrottamam
Daveemsarasawteemvaysaamtatojayamudeeyaret.*

This is followed by four more verses in Sanskrit ensuring retention of the cultural and social aspects and ethos of the Indian society in the original work. Moreover, this is one of the prime duties of a translator translating drama as the audience wants to witness the acting talent of the performers and too many words distort the taste of the translated work.

The translator, apart from being well-versed in both the source and target language should also be grounded in the literary genre (play, poetry, novel etc) which s/he intends to translate. While translating a poetic work, creativity of the translator also comes to test but the

restriction of translation is that irrespective of the translator's command over the two languages, some differences in the translated text from the original text do occur because translation is just not confined to words, it is the creative arrangement of words which transports us into the world of the original writer.

Another problem the translator is confronted with is that the rhyme and rhythm from Hindi cannot be retained in English which is clear from the following example:

Vidur: *Nahi*
Vidurhuin,
Maharaj!
Vihvalhai saran agar aaj
Bache kuche job hi dus-bees log
Kauravnagrimeinhain
Apalakneytron se
Karrahepratikshahain
Sanjay ki! (PehlaAnk, 15)

The lines above have been translated quite aptly by Bhalla but the rhythmic quality is missing:

Vidura: No.
It is Vidura, Maharaj.
The whole city
is worried today.
The few who have
survived – ten or twenty –
are waiting
anxiously
for Sanjay to arrive.. (Act 1, 32)

As metric composition is very different in the two languages rhyme and rhythm from source language cannot be matched with that of the target language.

Even knowledge of country, age and language becomes quite important while translating and lack of it acts as a barrier but through creative imagination the translator can surpass these. Bhalla has very beautifully imbibed the essence of all the said aspects because of which it has been possible for him to express the emotions, feelings and thoughts of the characters so effectively in words.

Another challenge confronted by the translator at times is the inability to strike at the root meaning of the original text. This is more often the case with poetic drama like *Andha Yug* which has Sanskrit slokas in the Prologue and the text has the dialogues in verse form with creative inversion like:

*Vidur: Lekin
Veh koi samandhan to nahitha
Samasyaka!
Karleteyadi tum
Samjhotaasatya se
To andar se jarjar ho jate (Tisra Ank, 51)*

Although Bhalla has not been able to retain the inversion yet he has woven the thought process very beautifully in the following manner:

That would have been
no solution
to the problem!
If you had accepted
The untruth
your soul
would have been
scarred irredeemably (Act 3, 75)

The next serious challenge in translating a poetic drama is choice of words, structuring of sentences and comparisons. The use of the word 'wiles' for *uchhkalta* (*Ank Teen*), 'a spear dipped in poison' for *zeherbujhebhale* (*Ank Teen*), 'sorcerer' for *mayavi* (*Ank Teen*), 'child-eater' for *shishubhakshi* (*Ank Teen*) are just glimpses of Bhalla's excellent choice of words which will be discussed in greater detail

further. He has been able to express the exact meaning and feelings through appropriate word choice, but it is generally not possible for every translator to achieve this. In order to retain the dramatic quality, he also transcreates the following lines:

*Jisme main vadhikhu
Matravanchithu (Ank Teen, 53)*

as:

I am
cursed by my mother
reviled as a murderer (Act 3, 77)

After discussing the challenges it is important to now explore how dramatic element can be retained in poetic drama.

Retention of Dramatic Performance. There are quite a few problems that the translator of poetic drama is confronted with but these can be resolved if s/he without distorting the dramatic performance retains words from the source language, uses parallel phrases and ellipsis and repeats particular structures as and when required.

At the outset we can talk about retaining words from the source text which ensures retention of reliability and adds to the flavor of drama. At times it becomes impossible to translate certain phrases. So the translator should have that language expertise and experience to enliven the actual moments and situations. Bhalla does this by retaining the original words at places ((39), *Brahmastra*, *satya*, *treat*, *dvapara* (114)) but these are not too many. Infact these words have been retained because they are culture specific and relate to Indian philosophy. Giving alternate substitutes in the target language would distort the feel.

Secondly, parallel phrases keep the dramatic quality intact. Bhalla has given reflection of his creative acumen in *Andha Yug* because the original text does not have the same parallelism. In Pehla Ank (26) towards the end, Bharti comes up with these lines through the Chorus song:

*Raja keandhedarshankivarikee
Yaandhiaashamara Gandhariki*

Bhalla comes up with a perfect parallel when he translates these lines as:

A blind and self-deceiving king
Shuffling in the void of his own circle of darkness
And a bewildered
Heart-broken Gandhari
Still clinging to hope with blind desperation. (Act 1, 44)
Another example of this can be seen in Act 3 (66)
Dhritrashtra: Every cut
every stab
seemed like a fatal blow
against my kingdom.

In the source text there is no parallelism. The lines are:

*Bahankepaas se
Haath jab katjaatahai.
Lagtaivaivaisejaise mere sinhasanka
Hatthahai (Tisra Ank, 44)*

Beyond lexical and syntactic choices there are other theatrical features which can add on to the language. Peter Bogatyrev while talking about the linguistic system in theatre says:

Linguistic expression in theatre is a structure of signs constituted not only as discourse signs, but also as other signs. For example, theatre discourse, that must be the sign of a character's social situation is accompanied by the actor's gestures, finished off by his costumes, the scenery, etc. which are all equally signs of a social situation.

The dramatic quality can also be retained through repetition of structures and ellipsis as can be seen in Sanjay's dialogue:

I must go on living.
I must.
I must go on living. (Act 2, 54)

It is just not through repetition of structures, he creates the desired impact, adds to the dramatic quality, and lays extra emphasis through repetition of the character's name which leads further to artistic beauty:

I, Ashwatthama
 Your, Ashwatthama
 ... I, Ashwatthama
 am the only one
 alive today. (Act 2, 53)

In the source text the name has not been repeated that frequently and this is where Bhalla is to be credited. It is just not his command over the target language and understanding of the source language but his dramatic understanding which is important. It is for this reason that Ezra Pound asks “translators to allow themselves to be subjected by the mood, atmosphere, and thought process of the text in time.” (Gentzler 20).

It is important to bridge the gap between the spoken and the written word by converting the former into an appropriate written word. This is a completely creative task and Bhalla does it very aptly. The following lines in Bharti's original text:

Dhritrashtra: Pila diyajalisko
Keh do vishramkareidharkahain
(Gungapechejaakaraankhmundkarpadarehtahai)
Vastraise do laakar
MaataGandhari se (TrityaAnk, 43)

have been translated by Bhalla thus:

Give him water
 And tell him to rest

(The soldier crawls to the back of the stage, lies down and shuts his eyes)

Get him
 Some clothes from Gandhari. (Act 3, 67)

In this translation there is loss of metrical rhythm and inversion but it has been well compensated by the simplicity of words to retain dramatic quality. All these aspects relate to 'surface structure' and Noam Chomsky says that the 'deep structure' of a text is equally important. He is of the view that, 'The felt textures of the words in the original language, the various experiences of reading the original words aloud and to oneself, or hearing them read... or sung... and the frequency with which they appear in the text...' are also important dramatic features.

Another feature of spoken word is the rhetorical question. There are frequent questions all through the text but at places we do come across some rhetorical questions, as in:

*Dhritrashtra: Merahaikevaleyekputrashesh
Khokar use kaisejeevitrahunga?* (Chautha Ank, 80)

or these lines from Yuyutsu:

*Yeh sab main sununga
Aaurjeevitrahunga
Kintukiskeliye
Kintukiskeliye* (Chautha Ank, 80)

Bhalla also retains the same rhetorical form:

Dhritrashtra:How will I live
if I lose him too? (Act 4, 110)
Yuyutsu:I will endure these taunts
and live.
But for whom?
For whom? (Act 4, 110)

Despite retaining the dramatic quality there are still some lapses in AlokBhalla's translation which will now be discussed further.

Gaps in AlokBhalla's Translation. Every effort put in the direction of translating leads to making the work alive; so there cannot be any point of success and failure. Yet if the translator is not the author himself, possibility of lapses and gaps exists. The same is the case

with AlokBhalla's translation. The first and foremost is the loss of dramatic quality at places. The following lines in the original text:

*Apne in haathon se
Maine un phool se vadhuonkikaliyon se
Chudiyanutтари hain (Pehla Ank, 21)*

are more dramatic than the translated ones by Bhalla:

With my own hands
I removed the bangles
on the wrists
of their wives (Act 1, 38-39)

This translation results into a loss of dramatic quality which can be retained in the following manner:

With these very hands
have I removed the bangles
from the tender wrists
of their wives

The second charge that can be leveled against Bhalla is his inability to retain the given verse form or take recourse to prose but this cannot be considered to be Bhalla's failure because a perfect metric translation is not possible from Hindi to English due to variation in the two languages, but at places he does manage to fulfil this expectation, e.g. in the chant of the Chorus we come across the following lines which are in perfect rhyme:

Easy to please
Easy to appease ... (Act 4, 96)

Bhalla could not sustain this all through the translation because of obvious limitations.

When the culture of the translator is different from that of the original writer, it seriously affects translation. Bhalla being a Punjabi is close to the Hindi culture and it is due to this that we do not find any aspects of translation getting affected, except for a few instances where the translator misses out on some very key words which could have created an impact, had they been translated e.g. in the lines:

Mein yehtumhara Ashwatthama
Kayar Ashwatthama
 ... *sheshhuabhitakmein. (DoosraAnk, 32)*

Bhalla misses out on two key words, viz, *kayar* (coward) and *abhitak* (till now) which could be translated as:

I, Ashwatthama
 Your, Ashwatthama
 Your coward Ashwatthama
 ...am still alive (Act 2, 53)

and could have a more effective and dramatic impact.

The following line in the source text has an inverted sentences:

Fail gayahai
poorenagarmein
Achanak
Aatank
Tras (Ank 3, 43)

In his translation Bhalla probably did not retain the inversion (Spread all around is a rein of terror and panic) because that would have distorted the gravity of the situation that has been retained through the regular order; the reason being the highlighting of 'terror and panic.'

Terror
 and panic
 have suddenly
 gripped the city (Act 3, 69)

The entire scenario of 'terror and panic,' apart from the background of darkness on the stage and horrifying music has also to come through words. A better way of creating this impact could be through this suggested translation:

Spread all around
 Spread all across

Spread all over the city is
 Reign of
 terror
 Reign of
 panic
 Reign of
 fear

Alok Bhalla's Achievement. As mentioned in the beginning, Alok Bhalla has been praised considerably by all for his translation of *Andha Yug*. There are multiple reasons for this. The very first is terseness of vocabulary. He does not use too many words; he is crisp and concise and uses appropriate words in the given context. The following lines from the original text:

Ardhsaty se he
Yudhishthira ne unka
Vadhkardala (DoosraAnk, 32)

have been translated equally effectively by Bhalla as:

Yudhishthira's half-truth
 Killed him. (Act 2, 52)

Bharti has through repetitive structures very powerfully and dramatically expressed the post Mahabharat war situation in the following manner:

Yehchti hui atmaonkiraat
Yehbhatki hui atmaonkiraat
Yehtuti hui atmaonkiraat
Is raatvijaymeinmadoonmatPandavgan
Is raatvivash chip karbaitthaDuryodhan
Yehraatgarvmein
Tanehuamathonki
Yehraathaat par
Dharehuahaathonki. (DoosraAnk, 42)

Bhalla in turn has very beautifully translated the above lines by retaining the parallelism from the original text, though he could not manage to retain the metrical quality:

This is a night of lost souls
 this is a night of despairing souls
 this is a night of shattered souls.

This is a night of intoxication
 for the victorious Pandavas.

This is a night of concealment
 for the defeated Duryodhana.

This is a night of pride
 when heads are held high.

This is a night of shame
 when hands lie paralysed. (Act 2, 64)

As pointed out earlier it is difficult to conform to metric structure from one language to the other because the poetic rhythm in the two languages (source language and target language) differs considerably. Still the credit cannot be taken away from Bhalla.

The expectation from a translator is that s/he should be faithful to the original text and AlokBhalla, barring the metric translation, has retained the originality in translation to a considerable extent. He has drawn perfect parallels, as is evident from the examples given below:

Asmanjaske van meni- bewildered in the forest of doubt and confusion

Aagnivaano- fire-tipped arrows (fiery arrows)

Bharti's choice of words

Main yehtumharaAshwatthama

KayarAshwatthama

Sheshhuabhitak

Jaiserogimurdeke

Muklh meinsheshrehtahai

Ganda kaf

Basithuk

Sheshhu main abhitak (DoosraAnk, 32)

has been substituted by Alok Bhalla perfectly in this manner:

I, Ashwatthama
 Your, Ashwatthama
 – Foul as the spittle
 Stale as the phlegm
 Left in the mouth
 Of a dying man –
 I Ashwatthama
 Am the only one alive today. (Act 2, 52)

Dropping of *yeh* and restructuring the same expression by repeating the name lends dramatic quality to the very expression. The use of 'spittle' for 'saliva' is very apt because the latter one would give a more biological feel rather than a literary one. Then he uses the word 'phlegm' for *baasithuk* which again is a very appropriate use. Then the use of the phrase 'dying man' instead of 'dead man' makes the image come alive. Apart from this, the insertion of the word 'still' would have added to the powerful words of Ashwatthama as *abhi* has also been made use of in the original text.

Another beauty of Bhalla's translation is that he does not go in for word to word translation. The following lines from the source text by Bharti:

tukde-tukde ho bikharchukimaryada
uskotono hi paksho ne todahai (Pehla Ank, 11)

have been translated by Bhalla as:

Both sides in the war
 violated
 the code of honour
 smashed it
 ripped it into shreds
 and scattered it (Act 1, 27)

Instead of translating the original text as it is (e.g. Both side in the war violated the code of honour), he for artistic and syntactic unity, changes the order of the clauses because a literal word to word

translation (honour has got scattered and both the sides have violated it) would have distorted the beauty of the expression which now comes up by postponement of clause structure taking the subject as implied. The expressions ('smashed it, ripped it into shreds and scattered it) are more effective than they are in the original text (*tukde-tukde ho bikharchukimaryada*)

Retention of words ensures reliability. A text which is embedded into the very fabric of a country's culture, society and mythology has to ensure it; more so when it is being translated from the source language to the target language. Moreover, word retention (e.g. *maharaj*, *dharma*, *satya*, *treta*, and *dvaparayug*) also adds to the flavor of drama beyond giving a reflection of the times. Had it been 'my lord' in place of *maharaj* or 'religion' in place of *dharma*, it would have distorted the very essence and feel.

Although translation is focused on the main content, yet most of the time it is difficult to retain the poetic elements, if any, in a text like similes, metaphors etc, especially if they are culture-specific. But Bhalla has handled these very effectively. Here are some examples to substantiate the point:

*Todi hui maryada
kuchle hue ajgarsi
GunjalikameinKauravvanshko lappet kar
Sukhilakdi-satoddalegi*(PehlaAnk, 16)

Bhalla translates it as:

If you violate the code of honour
It will coil around the Kaurava clan
Like a wounded python
And crush it like a dry twig.(Act 1, 33)

In the same act, in the song of the Chorus, in which future has been personified:

*Yeh sham parajeyki, bhayki, sanshayki
Bhargayetimir se yehsunegaliyare
Jinmebudajhotabhvishyeyachaksa
Hai bhatakrहतukdekohaathpasare*(PehlaAnk, 16)

These lines have been translated by Bhalla in the following manner:

Under the shadow of defeat and fear and doubt
false hope hobbles the desolate streets
like a shriveled old beggar
pleading with his hands outstretched
for some charity, for some mercy. (Act 1, 33)

There are many more similes and metaphors used in the play to create a more powerful visual impact but these have not been taken up due to paucity of space.

Conclusion

Finally, a translator of drama should have command on both the source and the target language without which s/he cannot do justice to the translated text. This is all the more important if a poetic drama has to be translated because it has all the features of verse. As a result the task of a translator becomes daunting. The translator has also to understand the genre and also get a firm understanding of the style of the author. Not only this, s/he has to also make sure that the choice of vocabulary is such that it befits the literary genre, the social setting and historical perspective (if any). Out of the vast choices available, only those words which do not distort the essence of the original text and give the same feel have to be chosen. It is also possible that the translator may have to retain some words from the original text; especially in a text like *Andha Yug* which is placed in a mythological backdrop. This becomes important because the audience has to be given a feel of the old times and a similar atmosphere has to be created. The translator has also to take a decision about the metric pattern; whether s/he has to retain it, change it or drop it entirely. Retaining it may be difficult because for that the translator may have to undertake a drastic change which may distort the essence of the original text. It may be possible to translate shorter verses but very difficult in a piece of poetic drama. Another aspect to be kept in mind by the translator is repetition of words. Some words even if they have not been repeated in the source text, can be repeated in the translated text to create dramatic effect. Inversion, which is so

common in *Andha Yug*, can also be taken recourse to if the translator is able to handle it without distorting its meaning. So it can be concluded that although translating a poetic drama is not easy yet justice can be done if some of the suggestions given above are implemented.

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Translation of Jainendra Kumar's "Ek Qaidi" into English: A Study of some Linguistic Issues

Narendra Pal Singh Panwar

The definitions of proper translation are as numerous and various as the persons who have undertaken to discuss the subject. Translation is in fact, a reproduction of the original text in the target language with an attempt to keep the closest meaning and effect. This act of reproduction is not performed directly and without its difficulties. The translator, while trying to achieve stylistic and communicational equivalences, faces another problem in the translation process which is that of selecting an appropriate unit of translation in the source language text on which he should operate to find equivalence in the target language text. The process consists of the "segmentation" or the "decoupage" of the source text into units on which the translator operates to find equivalence in the target language. This operation is, of course, performed before starting the actual translation process. Once these units are determined in the source text, the translator tries to reproduce them in the target language as a second step. A translator comes across various problems when he translates an occidental text into continental and vice versa. The meaning is important in translation, particularly in total translation. Indeed translation has often been defined with reference to meaning; a translation is said to have the same meaning as the original. So in translating one language into other needs so many improvements of the vocabularies and grammar itself. Translator needs background of the culture in both source and target language. Translating a literary work is different because the choice of diction and the writing style is certainly different, in translating a literary work, the translator needs more understanding in language style used in that writing such

as metaphors, simile, hyperbole etc. Understanding of idioms is also needed in translation, if the translator can deliver the meaning well, the reader is able to enjoy reading the writing. The complexity of translation lies in it being like the transfer of a perfume from one bottle to another. In the process of being careful some fragrance is lost but the challenge remains to capture the essence. All things in nature are subject to change and so is all cultural matter. Translation is always a shift, not between two languages but between the two types of cultural matter. Translation provides a cognitive map of India's linguistic world in all its interrelatedness as well as estrangement. All texts and all readers are both monolingual and multilingual. A text, obviously written literally in one language in a given manifestation faces a multilingual reader and thus reaches out to a much larger base, unifying experiences and opinions as it expands. English has to be admitted as a vast reservoir of translation in contemporary India. It may no longer be a colonial language, but it is increasingly a conduit language. English translation has been published more in India in recent times than ever before but our awareness of the need to ensure quality in translation has not heightened the same extent. Who should judge a translation—somebody who can read the original or somebody who cannot? A person who was able to read the language, and enjoyed the original may find no translation satisfactory, whereas someone who cannot is likely to regard readability in English as the prime requisite. It seems unarguable that the only way in which the ideology of 'unity' can be explored in a multilingual society like ours is by accepting both the need for, and the problems of translation. The term we currently use for 'translation' is 'anuvada' which literally means 'after speech' so it seems wrong in the first place to discuss it in an 'introduction'. It also stands in contrast to 'anukaran' which implies aping or slavish imitation, but there ought to be a more to word. The paper analyses a story entitled "Ek Qaidi" written by Jianendra Kumar, translated by Ravi Nandan Sinha "The Prisoner". The study attempts to examine

the translation from the perspective of theme, semantics, stylistic, syntax and diction.

Theme of the Story

There are two categories of people seen from the perspective of law and order in society - the conformists and nonconformists. Among the conformists there are again two categories- those who enforce the law, and those who follow it. As long as a major part of society consists of such people, there is discipline and stability. But truth is not bounded neither by stability, nor is it restricted by discipline. Development, progress, change and the like are elements of full life. That is why society needs the nonconformist also, because he too is useful. He is neither the ruler nor the ruled, but only a nonconformist. But ultimately these are the ones who are the cause of development and progress. When human society is abundant in such people there are rebellions and revolutions. They can easily be labeled 'criminals'. Again there are two types of the criminals, one of these types is those who commit crime audaciously and become the leaders of the society and makers of history. Criminals of the second type are known as moral criminals. Generally these are people for whom committing a crime is almost a situational compulsion. The first kind of criminal is an accused, and later, a prisoner in the eyes of the law. The other kind is also a criminal, but is respected by the government and becomes the role model for others. "Ek Qaidi" is the story of the second kind criminal who is a victim of situational crime and that is why he has taken a vow not to ask for forgiveness. And he has the fear of sin and of community in doing so. It can be called a strength born out of fear. Translated into English language the story doesn't lose its essence and maintains the interest of reading well through out. The translator of the story is perfect in setting the atmosphere of the story and does not lose the sense and meaning as far as the theme is concerned. Both languages have remained in balance and equivalence. The translation seems to be done by original writer only when it comes to reading of the story.

Syntax

Structures of both source and target language differ to each other. Hindi, being source language follows SOV (subject+object+verb) while the target language, English follows SVO (subject+object+verb). This difference of structure introduces some difficulties in translation. Firstly it affects the length of the sentences. Apart from this, changes the reading and speaking style as well so a translator has to be perfect in both structures and its rules to interpret and translate well.

Mujme hi bhla or kya baat thi? Yahi to ki jab magistrate ne pucha ki apne yeh kiya, tab mene kaha – haan, mene yeh kiya !

After all what was special about me except the fact that when the magistrate asked me whether I had committed the crime, I said boldly, Yes, I have.” (33) (Translated)

In the above translation the sentence from the original text follows the structure, (subject+object+verb) while the sentence from translated text follows (subject+verb+object). The length of the translated sentence differs from the original text sentence. Such a difference in syntax of sentences might confuse the readers, especially those not having knowledge of both languages. This kind of illusion or unclear state of the syntax straightly provides a platform where the issue can widely be discussed in translation work. Further the original sentence from the story adds a question mark to give a clearance of interrogative form of the sentence. The translated sentence has no question mark again making a difference compared with the original. Such a translation may provide a scope of thinking over the syntax of sentences. The different syntaxes of the sentences can also be a subject to writer and translator's point of view of delivering the sentences and dialogues of the story in their way and style. To make clearer the expression 'boldly' can also be considered to introduce another kind of change in the translated sentence. On the other hand no word for such an expression used in the original

sentence. An analytical approach to the translation finds and declares it debatable.

Phrasal verbs

Some of the phrasal verbs in the source text are subject to give more and different meaning than the translator has conveyed.

Paristithiyon ka tark hi use apradh me le jata hei ! Esa bechara admimn, heen, tiraskarniy naitik apradhi gina jata he!

He is pushed into crime by the logic of circumstances. Such a person considered to be a debased, ignoble and despicable moral criminal. (32) (Translated)

For instance in the above translation piece, "He is pushed into crime by the logic of circumstances." (32), is the sentence with a phrasal verb 'pushed into' having else meaning in its origin has been used for the purpose of translation for 'le jata he' in the sentence in the source text "Paristithiyon ka tark hi use apradh me le jata he". The phrasal verbs 'push into' and 'le jana' are not befitting each other in the context of meaning. Be it if the literal meaning of the phrasal verb 'push into' in Hindi language it is 'dhakka dena' or 'dhakelna'. Compared with target language the phrasal verb in the sentence has less scope of more and different meanings. Same is the case with the sentence, "For joy he puts his hand into the wounds in his father's breast, brings out pieces of fresh flesh and cries with doubled joy Abba, Abba." (40) The phrasal verb in the sentence 'bring out,' means to evoke or emphasize in target language whereas the original sentence in the source text does not give the same meaning.

Semantics

There are some semantics errors in the context of translation. The languages being of different origins and cultures produce different kind of semantics. In the translated text of story for example the word 'pathetic' is used for 'bechara' in the original text. According to many regions of India 'bechara' is the word used for the person not

having parents while in English it has different meaning. The words 'pathetic' and 'bechara' are not equivalent to each other to fit in translation as these might confuse the reader not giving the specific meaning of the words.

In one place of story there is a phrase 'kanoon ko tamacha' which means to be against the law and more than at least a challenge only, but when it comes to the translation the word used, is 'challenge' which is not fulfilling the rate of violence in the word 'tamacha' as it means more than a challenge.

Jel me jab mein un qaidiyon ko dekhta hun jinko vidhi ne na jane apni kis unganindi me is duniya me muj jesa hi admi banne diya he, tha sarkar ki banai hui in Ae or Bi clason ka tathya muje sahaj hi radayanghm ho jata hei !

In jail when I see people whom fate, in a fit of some strange absentmindedness, allowed to be men like me, the essence of 'A' and 'B' classes created by the government is easily understood. (34)
(Translated)

In the source text lines above, the word 'absentmindedness' has been used for 'unganindi' in Hindi which means not actually being out of mind. It does not satisfy the reader as far as the proper meaning of the word 'unganindi' is concerned. There is a lack of relationship between the word and its meaning when translated.

Diction

So far the effectiveness and degree of clarity of word choice, and a presentation of said words is concerned, the translator has done more than better except some words like, 'depressed' used in the sentence, "One feels more depressed after meeting them." (37), for the original Hindi text sentence "Unse milkar chitt ka dukh badhta hi he." In the Hindi language 'chitt' generally means 'mind' or 'soul' and the function of both. On the other side the word 'depressed' may also mean 'gloomy', 'despondent', and 'miserable' as well. It may lead a reader to make or guess the meaning of the translated word which

spoils the interest and understanding in reading the translated work. Further the titles of the story "Ek Qaidi" and "The Prisoner" are confusing to the reader. The title in English translation could be A Prisoner in place of "The Prisoner". Here is the difference of a definite and an indefinite article and presents a lack of degree of clarity.

Stylistic

Jainendra Kumar is one of those great writers who gave a direction to Hindi short story the initial stages of its development. In his work he has explored the tensions implicit in human relationships and had displayed a deep and sympathetic understanding of human motivation, psyche and ethical values. He has delicately a tuned style and language that can delineate a scene, create a character or convey an emotion with exceptional power. Influenced by Premchand's narrative style and technique he is the first Hindi novelist to write for the sensitive, adult reader from the point of view of both matter and technique. In his story "Ek Qaidi" he made the interesting and altogether successful innovation of relating the whole story from the point of view of a single character and giving it a strong psychoanalytical and dramatic bias. Through his style he placed the story not on the plane of incident but on that of character and psychological truth. As far as style is concerned Ravi Nandan Sinha, the translator of the story has achieved a fair measure of success. He is proper in transferring the theme, tone and poetic quality of the Hindi short stories into English and so he has proved in one of his translation works the short story "The Prisoner". Facing all barriers of translation he has been able to translate the poetic discourse without departing from the literality of the original text excepting some minor faults of punctuations and phrasal verbs. In some places of the translated story the translator seems to put the impressions of the original writer so as to make the translation in equilibrium with the original text.

Rang gora he lekin gore se adhik use pila khan chahiye ! Rakt uski deh me nira hi nira bas kafi he, vyarth ek bund bhi nhi! Dubla he or niche se uski tange jyada ek - dusri se door maloom hoti he. Baal bde-bde hein, kadhe hue hein or unmen tel pra hei! Esa lagta he jese dame ka beemar ho!

He is fair; rather, more than fair. There is just enough blood in his body, and not a single drop more. He is thin and his legs appear to spread out as the came down. His hair is long, combed and oiled. He looks asthmatic. (34) (Translated)

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Book Review

***The Elusive Genre: A Collection of English
Short Stories, Series – 1***

Mehzbeen Sadriwala

While some try to define a short story by the number of words, a classic definition is a story that can be read in one sitting. Short stories are usually less complex in structure than a full novel, but have no less emotional punch. They are harder to plot, write, and focus, but the final product can be something special that simply cannot exist in a longer form. While there isn't as much there to get completely wrapped up in a character's life, well-written short stories can still draw into the character's situations. I recently saw an article that talked about the “emotional value” of a short story—you get more emotional bang for your reading buck. The value of short fiction isn't something a reader can decide, nor is it something the authors and industry can either. It's a system of checks and balances that has been out of whack for a very long time.

Saikat Banerjee, Assistant Professor, Department of English, Dr. K. N. Modi University, is editor of two International Journals, GNOSIS and DAATH VOYAGE. He is also the guest author for UDAIPUR TIMES, a daily e-newspaper. He has chosen a collection of vivid short stories namely World Environment day, Sedition, Nira, The Healing Touch, Life is Good, Dystopia, The Ten Rupee Note, Eklavya, Talisman, Beyond Blood, Assessment and many more good ones. There are, in all, a collection of Forty-One wonderful, scrupulous and likable short stories.

In *The Golden Ring*, a mother who loved his son as dearer to anything and the sons who worship their mother like a Goddess. As it happens in many families, at her death there is an intense fight between two brothers as to who will take the left gold and jewelry of mother, a touching and realistic story.

In *Assessment*, the truth of Indian education is well described. The education system in India, like in many other countries, is built on a set of assumptions. A moral story to be cherished.

Another beautiful piece *Love with a Stranger*, the story earns our emotional response because of the way it's been crafted. A very pleasant love story of Rahul and Isha which will capture the heart of any lover.

Joy of Giving, which reveals as how Indian enjoys any catharsis for their own entertainment and opportunity to vomit their anger and hatred in general. Concluding with “what experiences she could receive from others is not in her hands but what experiences she could give to others is in her hands.” moral with an enlightenment.

Sedition, features the nature of religion and peasants and talks about their suppressed condition. How an innocent character like Bhera Ba gets involved in political orientation. Moving and compelling story.

Environment is a very vital issue for every country and its protection is always to be well exercised. Same is the theme of *World Environment Day*, such is the issue and how a Kaatturaja, transforms himself from a thief and takes up a charge to be a forest protector.

Home is where... a story of Dhirubhai, who was homeless within 20 days of unexpected attack in a city filled up with a feeling of dread, anguish, hope and thirst of revenge. But how his own people support him and it reminds one of a beautiful line “home is where the heart is.”

This book and works selected carefully by Saikat Banerjee and his team is a remarkable job done to be well acclaimed. The most contemporary understanding of theme is an idea or point that is central to a story, this book collects the idea ranging from love, peace, betrayal, death, feeling of nostalgia, human in conflict with technology, revenge, sacrifice and many common thematic ideas which will move the readers.

The Elusive Genre is a book that contains a ton of ideas, but the big ones are fate, tradition, Indian culture and values, love and hope. It is

definitely a heart touching new short story book. The book is a compilation of a masterful telling from our most Contemporary Indian Writers. Writing is engaging and characters fully developed and quickly familiar.

The book is something extraordinary-with a nice blend of thoughtful, engrossing narrative. Saikat has taken pain to bring for us those well selected remarkable stories which will for sure give the pleasure of Happy Reading!

So, if you are looking for a good value in your reading, if you don't have a lot of free time, or if you are interested in some really good short stories, check out this series of collections for great stories that you can read in one sitting. The cover is beautiful and the paper binding makes it a book one can carry in a journey of read it as a book for bed side reading.

Enjoy liveliness with reading!!!

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